

Chorus92 102

Ramona Holmes

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.

The Chorus King Horatio Richmond Palmer, 1891

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.

A Queerly Joyful Noise Julia "Jules" Balén, 2017-11-10 2018 Choice Outstanding Academic Title Honorable Mention, 2019 Herndon Book Prize - (SEM-GST) *A Queerly Joyful Noise* examines how choral singing can be both personally transformative and politically impactful. As they blend their different voices to create something beautiful, LGBTIQ singers stand together and make themselves heard. Comparing queer choral performances to the uses of group singing within the civil rights and labor movements, Julia "Jules" Balén maps the relationship between different forms of oppression and strategic musical forms of resistance. She also explores the potential this queer communal space creates for mobilizing progressive social action. A proud member of numerous queer choruses, Balén draws from years of firsthand observations, archival research, and extensive interviews to reveal how queer chorus members feel shared vulnerability, collective strength, and even moments of ecstasy when performing. *A Queerly Joyful Noise* serves as a testament to the power of music, intimately depicting how participation in a queer chorus is more than a pastime, but a meaningful form of protest through celebration.

Form as Harmony in Rock Music Drew Nobile, 2020-04-21 Overturning the inherited belief that popular music is unrefined, *Form as Harmony in Rock Music* brings the process-based approach of classical theorists to popular music scholarship. Author Drew Nobile offers the first comprehensive theory of form for 1960s, 70s, and 80s classic rock repertoire, showing how songs in this genre are not simply a series of discrete elements, but rather exhibit cohesive formal-harmonic structures across their entire timespan. Though many elements contribute to the cohesion of a song, the rock music of these decades is built around a fundamentally harmonic backdrop, giving rise to distinct types of verses, choruses, and bridges. Nobile's rigorous but readable theoretical analysis demonstrates how artists from Bob Dylan to Stevie Wonder to Madonna consistently turn to the same compositional structures throughout rock's various genres and decades, unifying them under a single musical style. Using over 200 transcriptions, graphs, and form charts, *Form as Harmony in Rock Music* advocates a structural approach to rock analysis, revealing essential features of this style that would otherwise remain below our conscious awareness.

The Choral Foundation of the Chapel Royal, Dublin Castle David Michael O'Shea, 2023-05-23 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.

Jackson County Carroll Wade McGuffey,1981

The Hidden Chorus L. A. Swift,2010-01-07 The first investigation of the relationship between the chorus of Greek tragedy and other types of choral song in Greek society. L. A. Swift not only provides new insights into individual plays, but also enriches our understanding of the role poetry and song played in ancient Greek life.

The Agricultural Ledger ... ,1906

Reading the Renaissance Jonathan Locke Hart,1996 First Published in 1996. Routledge is an imprint of Taylor & Francis, an informa company.

Reading the Renaissance (Routledge Revivals) Jonathan Hart,2014-10-14 Reading the Renaissance, first published in 1996, is a collection of essays discussing the literature, drama, poetics and culture of the Renaissance period. The Renaissance, which extends from about 1300 to 1700 depending on the country, was originally a rebirth of the arts but has also come to apply to the wider cultural change in the face of modernization. The essays represent a plural Renaissance and explore the boundaries between genre and gender, languages and literatures, reading and criticism, the Renaissance and the medieval, the early modern and the postmodern, world and theatre. There is also a plurality of methods that is fitting for the variety of topics and the richness of the Renaissance. This book is ideal for students of literature and theatre studies.

Agricultural Ledger ,1913

Syntagma Musicum III Michael Praetorius,2004-03-18 Volume III deals with terminology and offers us the most detailed commentary available from the 17th century about the performance of particular pieces of music.

Literary Transvaluation Barbara Jane Bono,2023-11-10 This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1984.

Augusto Boal Frances Babbage,2018-06-14 This newly-updated volume looks at the scope of Augusto Boal's career from his early work as a playwright and director in Sao Paulo in the 1950s, to the development of his ground-breaking manifesto in the 1970s for a 'Theatre of the Oppressed'. Offering fascinating reading for anyone interested in the role that theatre can play in stimulating social and personal change, this useful study includes: a biographical and historical overview of Boal's career as theatre practitioner and director an in-depth analysis of Boal's classic text on radical theatre an exploration of training and production techniques practical guidance to Boal's workshop methods This is an essential introduction to the work of a practitioner who has had a tremendous impact on contemporary theatre. As a first step towards critical understanding, and as an initial exploration before going on to further, primary research, Routledge Performance Practitioners are unbeatable value for today's student.

Actors and singers Richard Wagner,1896

The Bach Choir: The First Hundred Years Basil Keen,2017-07-05 This study of the Bach Choir provides a much-needed overview of one of the major choral societies in London. Dr Basil Keen examines the background that led to the formation of an ad hoc body to give the first performance in England of J.S. Bach's B minor Mass. The musical and organizational effects of a permanent choral society drawn from one social group are traced during the first twenty years, after such time the pressures of social change led to a complete review followed by a restructuring of the methods of recruitment and internal organization. The rebuilding of the choir at the opening of the twentieth century, the expansion of the repertoire, the upheaval resulting from the First World War and the impact of these events on preparation and performance, are all considered. The book is essentially structured around the tenure of successive Musical Directors: Otto Goldschmidt, Charles Villiers Stanford, Walford Davies, Hugh Allen, Ralph Vaughan Williams, Adrian Boult, Reginald Jacques and David Willcocks, since their varied tastes and interests inevitably had a decisive influence on policy. Keen draws upon previously unpublished material, including minutes and correspondence of the Bach Choir, interviews with relatives and descendants, and examination of family records and correspondence. To date, there has been no survey of a major London choir that encompasses the full history of the organization in context. In this study, Dr Basil Keen provides a thorough examination of the Bach Choir, including the response of the choir to social changes; the influence of conductors and officials; changes in musical taste; relationships with composers and composition; major national and international events; and the effect of these matters on organization and repertoire.

The Contradictions of Jazz Paul Rinzler,2008-10-16 In The Contradictions of Jazz, Paul Rinzler takes a new approach to jazz aesthetics and theory by exploring four pairs of opposites present in jazz: individualism and interconnectedness, assertion and openness, freedom and responsibility, and creativity and tradition. By themselves, these eight values speak volumes about the meaning of jazz and its significance. Understanding how these opposites coexist in jazz leads to an exploration of the connections linking jazz with the experiential and existential, which contrast with the connections between composition and science. Rinzler explains the various concepts, including either/or and dialectic thinking, and then examines the pairs of opposites individually, describing their position and presence in jazz. He then demonstrates how the larger meaning of these contradictory opposites depends on ideas from the philosophies of phenomenology and existentialism. Rinzler considers the opposites inherent in the product and process of jazz, as well as mistakes and the challenge of perfection, presenting these values in light of the contradictions inherent in jazz. With a full bibliography and an index, The Contradictions of Jazz is a fascinating read for fans and scholars of jazz history and aesthetics.

Resilient Voices Ramona Holmes,2021-04-04 The aftermath of World War II sent thousands of Estonian refugees into Europe. The years of Estonian independence (1917-1940) had given them a taste of freedom and so relocation to displaced person (DP) camps in post-war Germany was extremely painful. One way in which Estonians dealt with the chaos and trauma of WWII and its aftermath was through choral singing. Just as song festivals helped establish national identity in 1869, song festivals promoted cultural cohesiveness for Estonians in WWII displaced person camps. A key turning point in hope for the Estonian DPs was the 1947 Augsburg Song Festival, which is the center point of this book. As Estonian DPs dispersed to Australia, Canada, Europe, and the United States these choirs and song festivals gave Estonians the resilience to retain their identity and to thrive in their new homes. This history of Estonian WWII DP camp choirs and song festivals is gathered from the stories of many courageous individuals and filled with the tenacious spirit of the Estonian singing culture. This work contributes to an understanding of immigration, identity, and resilience and is particularly important within the field of music

regarding music and healing, music and identity, historical musicology, ethnomusicology, and music and politics.

Shakespeare and the Political Way Elizabeth Frazer,2020-08-30 Studies of Shakespeare and politics often ask the question whether his dramas are on the side of aristocratic or monarchical sovereign authority, or are on the side of those who resist; whether he endorses a standard view of male and patriarchal authority, or whether his cross-dressing heroines put him among feminist thinkers. Scholars also show that Shakespeare's representations of rule, revolt, and arguments about laws and constitutions draw on and allude to stories and real events that were contemporaneous for him, as well as historical ones. Building on scholarship about Shakespeare and politics, this book argues that Shakespeare's representations and stagings of political power, sovereignty, resistance, and controversy are more complex. The merits of political life, as opposed to life governed by monetary exchange, religious truth, supernatural power, military heroism, or interpersonal love, are rehearsed in the plots. And the clashing and contradictory meanings of politics – its association with free truthful speech but also with dishonest hypocrisy, with open action and argument as much as occult behind the scenes manoeuvring – are dramatized by him, to show that although violence, lies, and authoritarianism do often win out in the world there is another kind of politics, and a political way that we would do well to follow when we can. The book offers original readings of the characters and plots of Shakespeare's dramas in order to illustrate the subtlety of his pictures of political power, how it works, and what is wrong and right with it.

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