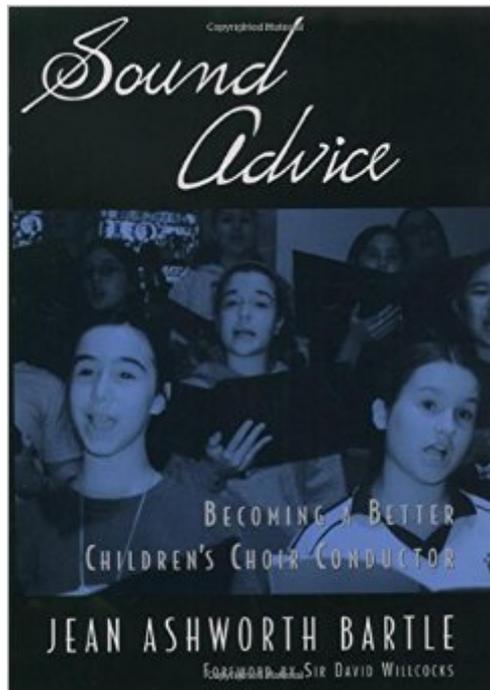


The book was found

Sound Advice: Becoming A Better Children's Choir Conductor



Synopsis

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.

Book Information

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Customer Reviews

Jean Ashworth Bartle is the director of the Toronto Children's Chorus, an excellent children's choir

and one of the best in the world. This book is a wonderful addition to children's choir conductors around the world. The first few chapters are about teaching children to sing. They cover aspects such as teaching style and delivery, lesson content, and common problems found in children's singing. Following chapters cover a checklist for ideal rehearsals and performance preparation, developing music reading literacy, discipline, organization, auditions, conducting an orchestra, touring and recording, and great appendices. As one can see, most of the book is dedicated to things which are NOT actually conducting, for very little of conducting is actually conducting. Bartle's writing style is densely packed, and the reader should take care not to gloss over important sections. One of Bartle's main theses is that children can achieve great artistic performances and don't need to sing "All I Want for Christmas is My Two Front Teeth" or Johnny Goodguy's latest arrangement of "Y.M.C.A." They can sing Bach, Leonard Bernstein, and folk songs/demanding music from cultures all over the world. Often a new choir director finds that their training has left them somewhat unprepared when it comes to the subjects of discipline, rehearsal pedagogy, auditions, conducting an orchestra, and various other administrative aspects of "running a program." This book seems designed to focus on those skills. Consequently, there is little in the book regarding vocal technique, conducting gesture, score study and analysis, and other related topics--there are other great books out there on those subjects.

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