

Writing A Concert Report

522 Instructors in introductory music courses often require students to write one or more concert reports during a semester. Here are some guidelines for the preparation of such an assignment: first, a few suggestions on working with your own notes; second, points to consider for the content of your report; third, some information about usages or conventions in writing about music; and finally, an example of a concert report.

Transforming Your Notes into a Report

You should plan to expand your notes into a complete report very soon after the concert--the same evening or during the next day or so.

It is often helpful to begin with an outline and then to write a rough draft. (If your instructor hands out a printed form for concert reports, that will serve as the outline.) Next, polish and edit your draft to produce the final version. Remember to check your grammar and the spellings of names (especially foreign names) and musical terms.

Below are recommendations for the actual content of your report--what to write. Following that, there is a section on vocabulary and usages, or conventions, involved in referring to musical works--that is, how to write about music.

What to Write: The Content of a Report

The Concert as a Whole You should begin your report with a brief description of the concert attended, including the name and type of the performing group or soloists, the place, the date and time, and the music you heard.

You will also want to note whether the performers were attempting a historically "authentic" program. For example, in

How To Write Concert Report

Richard Wingell



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The Music History Classroom James A. Davis, 2016-02-17 The Music History Classroom brings together essays written by recognized and experienced teachers to assist in the design implementation and revision of college level music history courses This includes the traditional music history survey for music majors but the materials presented here are applicable to other music history courses for music majors and general education students alike including period classes composer or repertory courses and special topics classes and seminars The authors bring current thought on the scholarship of teaching and learning together with practical experience into the unique environment of the music history classroom While many of the issues confronting teachers in other disciplines are pertinent to music history classes this collection addresses the unique nature of musical materials and the challenges involved in negotiating between historical information complex technical musical issues and the aesthetics of performing and listening This single volume provides a systematic outline of practical teaching advice on all facets of music history pedagogy including course design classroom technology listening and writing assignments and more The Music History Classroom presents the nuts and bolts of teaching music history suitable for graduate students junior faculty and seasoned teachers alike How to Write Anything John J. Ruskiewicz, Jay T. Dolmage, 2012-01-10 How to Write Anything supports students wherever they are in their writing process Designed to be clear and simple the Guide lays out focused advice for writing common academic and real world genres while the Reference covers the range of writing skills that students needs as they work across genres and disciplines Genre based readings including narratives reports arguments evaluations proposals and rhetorical causal and literary analyses are sure to engage students and inspire ideas The result is everything you need to teach composition in a flexible highly visual guide reference and reader This new edition gives students more support for academic writing more help choosing and working with genres and more emphasis on multimodal composing Read the preface Order E Library for How to Write Anything Second Edition packaged with How to Write Anything Second Edition paperback using ISBN 13 978 1 4576 2265 6 How to Write Anything Second Edition spiral bound using ISBN 13 978 1 4576 2283 0 How to Write Anything with Readings Second Edition paperback using ISBN 13 978 1 4576 2264 9 Teaching Music Appreciation Online Bethanie L. Hansen, 2020 In this book readers will learn practical tips and strategies to teach music appreciation online As online education is a growing field an increasing number of teachers trained in traditional live methods find themselves now teaching online and potentially without mentors to assist them Students are also changing seeking highly engaged relevant and interactive learning opportunities that connect to their lives Here readers will find helpful guidance in planning curriculum integrating multimedia assets designing forum discussions developing assignments preparing rubrics engaging in forum discussions preparing managing and teaching the course providing feedback and grading and following up with struggling and challenging students The book can serve as a resource to those already teaching music appreciation online or as a

comprehensive guide to those new to the field Additionally it may serve as a resource to instructors in other disciplines who seek to shift live courses to the online format as well as music appreciation instructors who would like to integrate digital or online components into traditional face to face courses The book is organized into five major sections designed to guide the novice online educator in depth while also appealing to the seasoned veteran through the ability to review each section as a stand alone resource Although some readers will desire to read from cover to cover they will also be able to move in a non linear manner from chapter to chapter using chapters in modular form in order to benefit from the sections that most apply to them at any given time

How to Write Reports and Proposals Patrick Forsyth, 2022-07-03 Getting a message across on paper and presenting a proposal in a clear and persuasive form are vital skills for anyone in business This book provides practical advice on how to impress convince and persuade This fully updated 6th edition now features even more practical exercises useful templates and top tips that will help you to write succinctly and with impact across different media How to Write Reports and Proposals will give you the tools to put over a good case with style The Creating Success series of books Unlock vital skills power up your performance and get ahead with the bestselling Creating Success series Written by experts for new and aspiring managers and leaders this million selling collection of accessible and empowering guides will get you up to speed in no time Packed with clever thinking smart advice and the kind of winning techniques that really get results you ll make fast progress quickly reach your goals and create lasting success in your career

Dance Teaching Methods and Curriculum Design Gayle Kassing, Danielle Jay-Kirschenbaum, Danielle Mary Jay, 2021 Dance Teaching Methods and Curriculum Design Second Edition presents a comprehensive model that prepares students to teach dance in school and community settings It offers 14 dance units and many tools to help students learn to design lesson plans and units and create their own dance portfolio

How to Write a Historic Structure Report David Arbogast, 2011-05-31 A one of a kind step by step guide to compiling an HSR a document crucial to every professional working on a historic property Any architect engineer or preservation professional renovating a historic property must be familiar with the historic structure report HSR a document that evaluates all aspects of a property to minimize damage during restoration The only book of its kind this practical guide walks readers through the process of compiling an HSR From gathering historical and archival data about the property to analyzing its structural mechanical and electrical components to assessing the state of its interior finish including wood masonry and metals this book covers all the nuts and bolts of an expertly written informative HSR Explaining what information should be included in each section and how investigators can work together effectively as a team to produce a comprehensive coherent report this handbook is one no professional should be without

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yourself as an effective teacher and leader The author shares hard won lessons highly creative solutions and moments of celebration during an illustrious 40 year career in which she was propelled to national prominence and received dozens of honors and awards

Writing about Music Richard Wingell,2002 This guidebook provides practical and specific assistance to undergraduate students about writing research papers and other types of projects in the field of music It also offers practical help in writing effective prose on any topic and ways to improve one s writing style The Third Edition has been extensively revised and rewritten The organization of the material has been changed in order to present issues in a more logical order There are expanded sections on new approaches to musicological research electronic resources for research and how to use word processing programs to draft and edit a paper The section on format issues has been revised and expanded to make the detailed information it offers clearer and more useful Finally a new sample student paper has been included in the Appendix along with discussion questions designed to help students analyze the paper read more critically and understand better the process of researching a topic designing a paper and arguing a thesis persuasively

Classical Music Criticism Robert D. Schick,2013-07-04 The first new survey of the field in more than 60 years this study concentrates on the basics of music criticism Because it focuses on core issues and proven principles the book is likely to become the standard work on the subject It is written for the audience that reads music criticism in newspapers and popular journals professional and amateur musicians scholars teachers researchers librarians students music lovers journalists and critics The topics are covered in depth and observations are thoroughly documented yet the material is enjoyable to read because the writing is easy to understand and special terminology is held to an absolute minimum The commentary addresses the function of music criticism the qualifications and training of a critic the relationship between music criticism and other aspects of journalism and the principles behind value judgments Three chapters are devoted to the concert and opera review one to reviewing recordings another to radio and television criticism and one to reviewing ethnic music Thirty eight reviews are quoted and analyzed and 13 are presented in their entirety along with critical commentary Index Appendix Bibliography

Pop-Culture Pedagogy in the Music Classroom Nicole Biamonte,2010-10-28 Teachers the world over are discovering the importance and benefits of incorporating popular culture into the music classroom The cultural prevalence and the students familiarity with recorded music videos games and other increasingly accessible multimedia materials help enliven course content and foster interactive learning and participation Pop Culture Pedagogy in the Music Classroom Teaching Tools from American Idol to YouTube provides ideas and techniques for teaching music classes using elements of popular culture that resonate with students everyday lives From popular songs and genres to covers mixes and mashups from video games such as Dance Dance Revolution and Guitar Hero to television shows like American Idol this exciting collection offers pedagogical models for incorporating pop culture and its associated technologies into a wide variety of music courses Biamonte has collected well rounded essays that consider a variety of applications After an introduction the essays are organized in 3

sections The first addresses general tools and technology that can be incorporated into almost any music class sound mixing techniques and the benefits of using iPods and YouTube The middle section uses popular songs video games or other aspects of pop culture to demonstrate music theory topics or to develop ear training and rhythmic skills The final section examines the musical lyrical or visual content in popular songs genres or videos as a point of departure for addressing broader issues and contexts Each chapter contains notes and a bibliography and two comprehensive appendixes list popular song examples for teaching harmony melody and rhythm Two indexes cross reference the material by title and by general subject While written with college and secondary school teachers in mind the methods and materials presented here can be adapted to any educational level

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