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DESIGNED FOR THE MUSICIANSHIP PORTION OF THE FRESHMAN THEORY SEQUENCE BENJAMIN HORVIT NELSON MUSIC FOR SIGHT SINGING FIFTH EDITION PRESENTS MUSIC THAT IS CHALLENGING WITHOUT OVERWHELMING YOUNG MUSICIANS DRAWING ON THEIR EXTENSIVE EXPERIENCE AS COMPOSERS AND ARRANGERS WHO ADAPT MUSIC FOR THEIR OWN STUDENTS THE AUTHORS STRIKE A CRITICAL BALANCE BETWEEN RIGOR AND ACCESSIBILITY IMPORTANT NOTICE MEDIA CONTENT REFERENCED WITHIN THE PRODUCT DESCRIPTION OR THE PRODUCT TEXT MAY NOT BE AVAILABLE IN THE EBOOK VERSION

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THEIR OWN STUDENTS THE AUTHORS HAVE STRUCK A BALANCE BETWEEN RIGOR AND ACCESSIBILITY

SONATA FORM IS FUNDAMENTALLY A DRAMATIC STRUCTURE THAT CREATES MANIPULATES AND ULTIMATELY SATISFIES EXPECTATION IT ENGAGES ITS AUDIENCE BY INVITING PREDICTION ASSOCIATION AND INTERPRETATION THAT SONATA FORM WAS THE CHIEF VEHICLE OF DRAMATIC INSTRUMENTAL MUSIC FOR NEARLY 200 YEARS IS DUE TO THE POWER THE UNIVERSALITY AND THE TONAL AND STYLISTIC ADAPTABILITY OF ITS CONCEPTION THIS BOOK PRESENTS NINE STUDIES WHOSE CENTRAL FOCUS IS SONATA FORM THEIR DIVERSITY ATTESTS BOTH TO THE MANIFOLD ANALYTICAL APPROACHES TO WHICH THE FORM RESPONDS AND TO THE VAST RANGE OF MUSICAL POSSIBILITY WITHIN THE FORM S EXEMPLARS AT THE SAME TIME COMMON COMPOSITIONAL ISSUES ANALYTICAL METHODS AND OVERARCHING PERSPECTIVES ON THE ESSENTIAL NATURE OF THE FORM WEAVE THEIR WAY THROUGH THE VOLUME SEVERAL OF THE ESSAYS APPROACH THE MUSICAL STRUCTURE DIRECTLY AS DRAMA CASTING THE WORK AS AN EXPRESSION OF ITS COMPOSER S ENGAGEMENT WITH AN IDEA OR PRINCIPLE THAT IS DYNAMIC AND AT TIMES INTENSELY DIFFICULT OTHERS CONCENTRATE THEIR ATTENTION ON A COMPOSER S USE OF MOTIVE WHICH TYPICALLY TAKES THE FORM OF A SIMPLE MELODIC SPAN THAT SHAPES THE MUSICAL ARCHITECTURE THROUGH AN INTERDEPENDENT SERIES OF STRUCTURAL LEVELS INTEGRATING THESE MOTIVIC THREADS WITHIN THE MUSICAL FABRIC OFTEN WARRANTS DEPARTURES FROM FORMAL NORMS IN OTHER AREAS ANALYSES THAT SEEK TO UNDERSTAND WORKS WITH ANOMALOUS FORMAL QUALITIES WHETHER ENGENDERED BY A MOTIVIC COMPONENT OR NOT HAVE A PROMINENT PLACE IN THE VOLUME AMONG THESE ACCOUNTS OF IDIOSYNCRATIC TONAL DISCOURSE THAT THREATENS TO UNDERMINE THE UNFOLDING OF FORM DEFINING QUALITIES OR EVENTS ARE CENTRAL

THE ROUTLEDGE COMPANION TO AURAL SKILLS PEDAGOGY OFFERS A COMPREHENSIVE SURVEY OF ISSUES PRACTICE AND CURRENT DEVELOPMENTS IN THE TEACHING OF AURAL SKILLS THE VOLUME REGARDS AURAL TRAINING AS A LIFELONG SKILL THAT IS ENGAGED WITH BEFORE DURING AND AFTER UNIVERSITY OR CONSERVATORE STUDIES IN MUSIC CENTRAL TO THE HOLISTIC TRAINING OF THE

CONTEMPORARY MUSICIAN WITH AN INTERNATIONAL ARRAY OF CONTRIBUTORS THE VOLUME CAPTURES DIVERSE PERSPECTIVES ON AURAL SKILLS PEDAGOGY AND ENABLES CONVERSATION BETWEEN

DIFFERENT REGIONS IT ADDRESSES KEY NEW DEVELOPMENTS SUCH AS THE USE OF TECHNOLOGY FOR AURAL TRAINING AND THE USE OF POPULAR MUSIC THIS BOOK WILL BE AN ESSENTIAL RESOURCE

AND REFERENCE FOR ALL UNIVERSITY AND CONSERVATOIRE INSTRUCTORS IN AURAL SKILLS AS WELL AS STUDENTS PREPARING FOR TEACHING CAREERS IN MUSIC

MUSIC THEORY ESSENTIALS OFFERS AN ANTIDOTE TO MUSIC THEORY TEXTBOOKS THAT ARE OVERLY LONG AND DENSE FOCUSING ON THE ESSENTIALS THIS TEXT PROVIDES A CLEAR CUT GUIDE TO THE KEY CONCEPTS OF MUSIC THEORY BEGINNING WITH NO ASSUMPTIONS ABOUT MUSIC THEORY KNOWLEDGE THE BOOK COVERS THE CORE ELEMENTS OF MUSIC FUNDAMENTALS DIATONIC AND CHROMATIC HARMONY POST TONAL THEORY AND POPULAR MUSIC IN A SINGLE CONCISE VOLUME EMPHASIZING CRITICAL THINKING SKILLS THIS BOOK GUIDES STUDENTS THROUGH CONCEPTUALIZING MUSICAL CONCEPTS AND MASTERING ANALYTIC TECHNIQUES EACH CHAPTER CONCLUDES WITH A SELECTION OF APPLICATIONS DESIGNED TO ENHANCE ENGAGEMENT EXERCISES ALLOW STUDENTS TO APPLY AND PRACTICE THE SKILLS AND TECHNIQUES ADDRESSED IN THE CHAPTER BRAIN TEASERS CHALLENGE STUDENTS TO EXPAND THEIR MUSICAL UNDERSTANDING BY THINKING OUTSIDE THE BOX EXPLORING MUSIC OFFERS STRATEGIES FOR STUDENTS TO APPLY LEARNED CONCEPTS TO THE MUSIC THEY ARE CURRENTLY LEARNING OR LISTENING TO THINKING CRITICALLY ENCOURAGES STUDENTS TO THINK MORE DEEPLY ABOUT MUSIC BY SOLVING PROBLEMS AND IDENTIFYING AND CHALLENGING ASSUMPTIONS A COMPANION WEBSITE PROVIDES ANSWERS TO BOOK EXERCISES ADDITIONAL DOWNLOADABLE EXERCISES AND AUDIO EXAMPLES STRAIGHTFORWARD AND STREAMLINED MUSIC THEORY ESSENTIALS IS A TRULY CONCISE YET COMPREHENSIVE INTRODUCTION TO MUSIC THEORY THAT IS ACCESSIBLE TO STUDENTS OF ALL BACKGROUNDS

THIS TEXT PLACES EMPHASIS ON THE NEED FOR PRACTICE AND DRILLING IT PRESENTS WRITTEN AND AURAL EXERCISES TO TEST BASIC SKILLS AND MUSICAL PROBLEMS FOR APPLYING THESE NEW SKILLS TO MUSICAL SITUATIONS FOUR FOCUS ON SKILLS SECTIONS TEST STUDENTS RETENTION AND UNDERSTANDING OF MATERIAL LEARNED OVER SEVERAL CHAPTERS

AN ESSENTIAL PARTNER TO YOUR MUSIC THEORY TEXT MUSIC FOR ANALYSIS 5 E OFFERS MORE THAN 400 PIECES OF MUSIC FROM THE BAROQUE PERIOD TO THE PRESENT SELECTED BY THOMAS BENJAMIN MICHAEL HORVIT AND ROBERT NELSON THREE NATIONALLY RESPECTED COMPOSERS AND MUSIC THEORY TEACHERS THESE MUSICAL SELECTIONS ILLUSTRATE STANDARD USAGE AND IDIOMATIC PROCEDURES WITH MORE THAN 50 COMPLETE PIECES AND MOST SELECTIONS OF AT LEAST PERIOD LENGTH THIS ANTHOLOGY IS THE PERFECT VEHICLE FOR ANALYSIS OF STYLE MUSICAL IDIOM SMALL FORMS TONAL HARMONY AND CONTEMPORARY TECHNIQUES THE FIFTH EDITION FEATURES SUGGESTIONS FOR DISCUSSION AND QUESTIONS FOR ANALYSIS AND NEW SELECTIONS INCLUDING MORE

PIECES BY BRAHMS WAGNER SCHUMANN LISZT AND BACH A COMPREHENSIVE UP TO THE MINUTE 20TH CENTURY SECTION NOW INCLUDES ADDITIONAL PIECES BY SCHONBERG WEBERN SESSIONS ROUSE
HORNE PROKOFIEV AND MACMILLAN

AN ACCESSIBLE SCIENTIFIC EXPLANATION FOR THE TRADITIONAL RULES OF VOICE LEADING INCLUDING AN ACCOUNT OF WHY LISTENERS FIND SOME MUSICAL TEXTURES MORE PLEASING THAN OTHERS VOICE LEADING IS THE MUSICAL ART OF COMBINING SOUNDS OVER TIME IN THIS BOOK DAVID HURON OFFERS AN ACCESSIBLE ACCOUNT OF THE COGNITIVE AND PERCEPTUAL FOUNDATIONS FOR THIS PRACTICE DRAWING ON DECADES OF SCIENTIFIC RESEARCH INCLUDING HIS OWN AWARD WINNING WORK HURON OFFERS EXPLANATIONS FOR MANY PRACTICES AND PHENOMENA INCLUDING THE PERCEPTUAL DOMINANCE OF THE HIGHEST VOICE CHORDAL TONE DOUBLING DIRECT OCTAVES EMBELLISHING TONES AND THE MUSICAL FEELING OF SOUNDS LEADING SOMEWHERE HURON SHOWS HOW TRADITIONAL RULES OF VOICE LEADING ALIGN ALMOST PERFECTLY WITH MODERN SCIENTIFIC ACCOUNTS OF AUDITORY PERCEPTION HE ALSO REVIEWS PERTINENT RESEARCH ESTABLISHING THE ROLE OF LEARNING AND ENCULTURATION IN AUDITORY AND MUSICAL PERCEPTION VOICE LEADING HAS LONG BEEN TAUGHT WITH REFERENCE TO BARQUE CHORALE STYLE PART WRITING YET THERE EXIST MANY MORE MUSICAL STYLES AND PRACTICES THE TRADITIONAL EMPHASIS ON BARQUE PART WRITING UNDERSTANDABLY LEAVES MANY MUSICIANS WONDERING WHY THEY ARE TAUGHT SUCH AN ARCHAIC AND NARROW PRACTICE IN AN AGE OF STYLISTIC DIVERSITY HURON EXPLAINS HOW AND WHY BARQUE VOICE LEADING CONTINUES TO WARRANT ITS CENTRAL PEDAGOGICAL STATUS EXPANDING BEYOND CHORAL STYLE WRITING HURON SHOWS HOW ESTABLISHED PERCEPTUAL PRINCIPLES CAN BE USED TO COMPOSE ANALYZE AND CRITICALLY UNDERSTAND ANY KIND OF ACOUSTICAL EXTURE FROM TUNE AND ACCOMPANIMENT SONGS AND SYMPHONIC ORCHESTRATION TO JAZZ COMBO ARRANGING AND ABSTRACT ELECTROACOUSTIC MUSIC FINALLY HE OFFERS A PSYCHOLOGICAL EXPLANATION FOR WHY CERTAIN KINDS OF MUSICAL TEXTURES ARE MORE LIKELY TO BE EXPERIENCED BY LISTENERS AS PLEASING

OVER THE LAST CENTURY TONALITY HAS ADAPTED AND PERSISTED IN REMARKABLE WAYS IN PIECES OF TRADITION DANIEL HARRISON EXPLORES THE MODERN ENDURANCE OF TONAL MUSIC EXAMINING

WORKS BY MASTERS SUCH AS SHOSTAKOVICH AND HINDEMITH ALONGSIDE MUSIC BY LEONARD BERNSTEIN AND BRIAN WILSON

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