

Marvin Clendinning Aural

The Routledge Companion to Aural Skills Pedagogy Aural Education The Musician's Guide to Aural Skills: Ear-training and composition Teaching Approaches in Music Theory The Musician's Guide to Aural Skills Journal of Music Theory Pedagogy Musician's Guide to Aural Skills Musician's Guide to Aural Skills Expanding the Canon Proceedings of the Research Symposium on the Psychology and Acoustics of Music The Musician's Guide to Fundamentals, Volume 2: Aural Skills and Anthology, with Recordings CD-ROM The American Music Teacher Musician's Guide to Aural Skills Plane and Geodetic Surveying for Engineers Notes The Lancet The Lancet London Dutch journal of music theory Books in Print Supplement Forthcoming Books Kent Cleland Monika Andrianopoulou Joel Phillips Michael R. Rogers Paul Murphy Paul Murphy Paul Murphy Melissa Hoag Jane Piper Clendinning Paul Murphy David Clark Music Library Association Rose Arny

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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 conservatoire 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

aural education reconceptualising ear training in higher music learning explores the practice of musical aural training from historical pedagogical psychological musicological and cultural perspectives and uses these to draw implications for its pedagogy particularly within the context of higher music education the multi perspective approach adopted by the author affords a broader and deeper understanding of this branch of music education and of how humans relate to music more generally the book extracts and examines one by one different parameters that appear central to aural training proceeding in a gradual and well organised way while at the same time constantly highlighting the multiple interconnections and organic unity of the many different operations that take place when we interact with music through any music related activity the resulting complex profile of the nature of our relationship with music combined with an exploration of non western cultural perspectives offer fresh insights on issues relating to musical aural training emerging implications are proposed in the form of broad pedagogical principles applicable in a variety of different music educational settings andrianopoulou propounds a holistic alternative to aural training which acknowledges the richness of our relationship to music and is rooted in absorbed aural experience the book is a key contribution to the existing literature on aural education designed with researchers and educators in mind

all the practical skills students need to succeed as professional musicians in a single pedagogical program

drawing on decades of teaching experience and the collective wisdom of dozens of the most creative theorists in the country michael r rogers s diverse survey of music theory one of the first to comprehensively survey and evaluate the teaching styles techniques and materials used in theory courses is a unique reference and research tool for teachers theorists secondary and postsecondary students and for private study this revised edition of teaching approaches in music theory an overview of pedagogical philosophies features an extensive updated bibliography encompassing the years since the volume was first published in 1984 in a new preface to this edition rogers references advancements in the field over the past two decades from the appearance of the first scholarly journal devoted entirely to aspects of music theory education to the emergence of electronic advances and devices that will provide a supporting if not central role in the teaching of music theory in the foreseeable future with the updated information the text continues to provide an excellent starting point for the study of music theory pedagogy rogers has organized the book very much like a sonata part one background delineates principal ideas and themes acquaints readers with the author s views of contemporary musical theory and includes an orientation to an eclectic range of philosophical thinking on the subject part two thinking and listening develops these ideas in the specific areas of mindtraining and analysis including a chapter on ear training and part three achieving teaching success recapitulates main points in alternate contexts and surroundings and discusses how they can be applied to teaching and the evaluation of design and curriculum teaching approaches in music

theory emphasizes thoughtful examination and critique of the underlying and often tacit assumptions behind textbooks materials and technologies consistently combining general methods with specific examples and both philosophical and practical reasoning rogers compares and contrasts pairs of concepts and teaching approaches some mutually exclusive and some overlapping the volume is enhanced by extensive suggested reading lists for each chapter

the best way to integrate music theory and aural skills just got better

a real music approach to integrating aural skills with theory

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directly addressing the underrepresentation of black composers in core music curricula expanding the canon black composers in the music theory classroom aims to both demonstrate why diversification is badly needed and help faculty expand their teaching with practical classroom oriented lesson plans that focus on teaching music theory with music by black composers this collection of 21 chapters is loosely arranged to resemble a typical music theory curriculum with topics progressing from basic to advanced and moving from fundamentals diatonic harmony and chromatic harmony to form popular music and music of the twentieth and twenty first centuries some chapters focus on segments of the traditional music theory sequence while others consider a single style or composer contributors address both methods to incorporate the music of black composers into familiar topics and ways to rethink and expand the purview of the music theory curriculum a foreword by philip ewell and an introductory narrative by teresa l reed describing her experiences as an african american student of music set the volume in wider context incorporating a wide range of examples by composers across classical jazz and popular genres this book helps bring the rich and varied body of music by black composers into the core of music theory pedagogy and offers a vital resource for all faculty teaching music theory and analysis

the perfect integration of aural skills and theory for the ap r music theory course

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