

Ottman Sight Singing

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designed for the musicianship portion of the freshman theory sequence benjamin horvit nelson music for sight singing sixth 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

this book is about thinking in music music listeners who understand what they hear are thinking in music music readers who understand and visualize what they read are thinking in music this book investigates the various ways musicians acquire those skills through an examination of the latest research in music perception and cognition music theory along with centuries of insight from music theorists composers and performers aural skills are the focus the author also works with common problems in both skills teaching and skills acquisition

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

in this book david temperley addresses a fundamental question about music cognition how do we extract basic kinds of musical information such as meter phrase structure counterpoint pitch spelling harmony and key from music as we hear it taking a computational approach temperley develops models for generating these aspects of musical structure the models he proposes are based on preference rules which are criteria for evaluating a possible structural analysis of a piece of music a preference rule system evaluates many possible interpretations and chooses the one that best satisfies the rules after an introductory chapter temperley presents preference rule systems for generating six basic kinds of musical structure meter phrase structure contrapuntal structure harmony and key as well as pitch spelling the labeling of pitch events with spellings such as a flat or g sharp he suggests that preference rule systems not only show how musical structures are inferred but also shed light on other aspects of music he substantiates this claim with discussions of musical ambiguity retrospective revision expectation and music outside the western canon rock and traditional african music he proposes a framework for the description of musical styles based on preference rule systems and explores the relevance of preference rule systems to higher level aspects of music such as musical schemata narrative and drama and musical tension

contains nearly 1000 pages of precise and accessible information on all musical subjects

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