

Oxford

aural awareness

principles and practice

revised edition

George Pratt

with Michael Henson and Simon Cargill

Aural Awareness Principles And Practice

**George Pratt, Michael Henson, Simon
Cargill**



Aural Awareness Principles And Practice:

Aural Awareness George Pratt, Michael Henson, Simon Cargill, 1998 Traditional aural training is heavily biased towards the perception and identification of pitch and rhythm This book argues that much of this area of the subject can best be worked on alone It demonstrates how every student can make some encouraging progress in these aspects of music

International Handbook of Research in Arts Education Liora Bresler, 2007-09-04 Providing a distillation of knowledge in the various disciplines of arts education dance drama music literature and poetry and visual arts the Handbook synthesizes existing research literature helps define the past and contributes to shaping the substantive and methodological future of the respective and integrated disciplines of arts education While research can at times seem distant from practice the Handbook aims to maintain connection with the lived practice of art and of education capturing the vibrancy and best thinking in the field of theory and practice The Handbook is organized into 13 sections each centering on a major area or issue in arts education research These areas include History of arts education curriculum evaluation cultural centers appreciation composition informal learning child culture creativity the body spirituality and technology The individual chapters address cross cultural research related to the central theme of the section from the perspectives of the particular arts discipline Interludes provide reflective thoughts on the theme *Companion to Contemporary Musical Thought* John Paynter, 1992

Musical Knowledge Prof Keith Swanwick, Keith Swanwick, 2002-11-01 The understanding of music involves the mastery of its various layers of meaning Sometimes this meaning can be acquired through human insight at other times it can be learned The central concern of Musical Knowledge is the tension between intuitive and analytical ways of making sense of the world Keith Swanwick examines this relationship on three levels in considering music as a way of knowing as the apparent predicament between qualitative and quantitative research paradigms and as a tension in education Keith Swanwick guides his reader from a theoretical exploration of musical knowledge through an examination of ways of researching the musical experience to a concluding section which will be of direct practical help to teachers He suggests ways in which music education can be a vital transaction giving examples across a range of music teaching including school classroom and instrumental studios The book will be of interest to anyone who makes or responds to music **Teaching**

Approaches in Music Theory Michael R. Rogers, 2004 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

Computer Engineering: Concepts, Methodologies, Tools and Applications Management Association, Information Resources, 2011-12-31 This reference is a broad multi volume collection of the best recent works published under the umbrella of computer engineering including perspectives on the fundamental aspects tools and technologies methods and design applications managerial impact social behavioral perspectives critical issues and emerging trends in the field Provided by publisher

Collaborative Learning in Higher Music Education Helena Gaunt, Heidi Westerlund, 2016-05-23 In higher music education learning in social settings orchestras choirs bands chamber music and so on is prevalent yet understanding of such learning rests heavily on the transmission of knowledge and skill from master to apprentice This narrow view of learning trajectories pervades in both one to one and one to many contexts This is surprising given the growing body of knowledge about the power of collaborative learning in general underpinned by theoretical developments in educational psychology the social dimensions of learning situational learning and concepts of communities of learners Collaborative Learning in Higher Music Education seeks to respond to the challenge of becoming more conscious of the creative and multiple dimensions of social interaction in learning music in contexts ranging from interdisciplinary projects to one to one tuition and not least in the contemporary context of rapid change in the cultural industries and higher education as a whole It brings together theoretical papers and case studies of practice Themes covered include collaborative creativity communities of practice peer learning co teaching as co learning assessment and curriculum structures Chapters illuminate reasons for enabling collaborative learning and provide exemplars of innovative practice and designs for collaborative learning environments in higher music education A central purpose of the book is to scaffold change to help in meeting the rapid changes in society and to find constructive stepping stones or signposts for teachers and students

The Routledge Companion to Music, Technology, and Education Andrew

King, Evangelos Himonides, S. Alex Ruthmann, 2017-01-20 The Routledge Companion to Music Technology and Education is a comprehensive resource that draws together burgeoning research on the use of technology in music education around the world. Rather than following a procedural how to approach this companion considers technology, musicianship and pedagogy from a philosophical, theoretical and empirically driven perspective offering an essential overview of current scholarship while providing support for future research. The 37 chapters in this volume consider the major aspects of the use of technology in music education.

Part I: Contexts Examines the historical and philosophical contexts of technology in music. This section addresses themes such as special education, cognition, experimentation, audience engagement, gender and information and communication technologies.

Part II: Real Worlds Discusses real world scenarios that relate to music technology and education. Topics such as computers, composition, performance and the curriculum are covered here.

Part III: Virtual Worlds Explores the virtual world of learning through our understanding of media, video games and online collaboration.

Part IV: Developing and Supporting Musicianship Highlights the framework for providing support and development for teachers using technology to understand and develop musical understanding.

The Routledge Companion to Music Technology and Education will appeal to undergraduate and post graduate students, music educators, teacher training specialists and music education researchers. It serves as an ideal introduction to the issues surrounding technology in music education. [Music Technology and Education](#)

Andrew Brown, 2014-12-05 Music Technology in Education lays out the principles of music technology and how they can be used to enhance musical teaching and learning in primary and secondary education. Previously published as Computers in Music Education, this second edition has been streamlined to focus on the needs of today's music education student. It has been completely updated to reflect mobile technologies, social networks, rich media environments and other technological advances. Topics include Basic audio concepts and recording techniques, Enhanced music instruction with interactive systems, web based media platforms, social networking and musicianship software, Administration and management of technology resources, Distance education and flexible learning.

Music Technology in Education provides a strong theoretical and philosophical framework for examining the use of technology in music education while outlining the tools and techniques for implementation in the classroom. Reflective Questions, Teaching Tips and Suggested Tasks link technology with effective teaching practice. The companion website provides resources for deeper investigation into the topics covered in each chapter and includes an annotated bibliography, website links, tutorials and model projects.

Leadership in Music Technology Education Daniel Walzer, 2023-10-02 Leadership in Music Technology Education examines the pedagogical, sociocultural and philosophical issues that affect curriculum research and decision making in music technology in higher education. This book considers a range of cutting edge topics including the impact of the COVID 19 pandemic, professional development, concepts, partnerships between higher education and the creative and cultural industries and the effects technology has on sustainability. Drawing on Leadership theories including

Transformational Situational Servant and Social Change Model Theory the book puts forward a new model Creative Industry Leadership which considers the sociocultural aspects of Music Technology Education and interrogates biased ideologies that limit opportunities for a broad range of learners and practitioners in education and beyond Additionally Leadership in Music Technology Education examines educators informal leadership capacities during the COVID 19 pandemic and how inclusive pedagogy expands the creative boundaries of teaching learning and music making for all Leadership in Music Technology Education is crucial reading for instructors teaching audio engineering and music technology as well as researchers in education music pedagogy and related fields This is also a valuable read for anyone with an interest in music technology and its many potentialities

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