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The Musician's Guide to Aural Skills: Sight-Singing, Rhythm-Reading, Improvisation, and Keyboard Skills (Second Edition) (Vol. 1)

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#401126 in Books 2011-08-11 Original language: English PDF # 1 11.00 x 1.10 x 9.30l, 2.40 #File Name: 0393930947480 pages | File size: 26.Mb

Joel Phillips, Paul Murphy, Elizabeth West Marvin, Jane Piper Clendinning : The Musician's Guide to Aural Skills: Sight-Singing, Rhythm-Reading, Improvisation, and Keyboard Skills (Second Edition) (Vol. 1) before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Musician's Guide to Aural Skills: Sight-Singing, Rhythm-Reading, Improvisation, and Keyboard Skills (Second Edition) (Vol. 1):

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All the practical skills students need to succeed as professional musicians in a single pedagogical program. The Musicians Guide to Aural Skills integrates all critical aural skills in a single teaching and learning program coordinated (chapter by chapter) with a companion text in theory and analysis. The two volumes, organized by skill type, contain a wide range of exercises and a diverse repertoire of real music classical, popular song, film and TV themes, folk songs. There is absolutely no need for supplementary materials, and students are involved in creative music-making from the very beginning. Volume 1 covers sight-singing, rhythm-reading, improvisation, and keyboard skills, corresponding to blocks of chapters in The Musicians Guide to Theory and Analysis, Second Edition. Students are able to acquire these essential performance skills at a pace that suits their own needs and abilities, with plenty of Listening Strategies to help them.

About the Author Joel Phillips is professor of music theory and composition at Westminster Choir College of Rider University and recipient of its Distinguished Teaching Award. His compositions are published by G. Schirmer, Transcontinental, GIA, and Shawnee Press. A member of the editorial review board of the Journal of Music Theory Pedagogy, Phillips served for five years as chief faculty consultant for the Advanced Placement Examination in Music Theory. He has also served as president of the Music Theory Society of the Mid-Atlantic. Paul Murphy is associate professor and Chair of music at Muhlenberg College. He is author of the Spanish/English edition of General Rules of Accompaniment: Jos de Torres's Treatise of 1736 and has published articles in Theoria, Studies in Medievalism, The American Dalcroze Journal, and the Journal of Music Teacher Education. He holds a Certificate in Dalcroze Eurhythmics from Carnegie Mellon University and has many years' experience as an accompanist for ballet and modern dance. Elizabeth West Marvin is professor of music theory and former dean of academic affairs at the Eastman School of Music. She has published in the areas of music cognition, music theory pedagogy, theory and analysis of atonal music, contour theory, history of theory, and analysis and performance. She is past president of the Society for Music Theory and is currently co-chair of the Advanced Placement Music Theory Test Development Committee. Marvin is the 2012 recipient of the Gail Boyd de Stwolinski Prize for Lifetime Achievement in Music Theory Teaching and Scholarship. Jane Piper Clendinning is professor of music theory at the Florida State University College of Music. She has published articles reflecting her interests in the history of theory, theory and analysis of twentieth-century music, computer pitch recognition, and computer applications in music. Her current research interests include theory and analysis of popular and world musics. She has served as the chair of the Advanced Placement Music Theory Test Development Committee and as an AP reader, and is a regular consultant at AP workshops and summer Institutes.