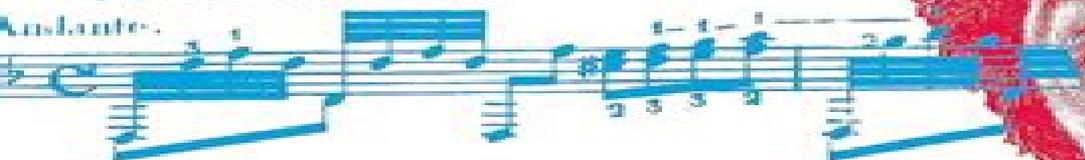


BEGINNING TONAL DICTATION

Second Edition

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THOMAS L. DURHAM

Beginning Tonal Dictation

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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

Basic Contrapuntal Techniques H. Owen Reed, Greg A. Steinke, Paul O. Harder, 2003 A revision of the classic 1964 edition exploring counterpoint techniques beyond the stylistic base of the baroque tradition This practical 194 page book contains a glossary of terms a bibliography for further study and a subject index There is also an index of musical examples and the included CDs contain recordings of musical examples from the text Includes perforated exercise pages for students

Advanced Tonal Dictation Thomas L. Durham, 2004-06-25 Music instructors unanimously affirm the importance of aural skills in music education The ability to hear with the eye and see with the ear separates the most able musicians from the average ones Dictation exercises prevail as the best gauge of aural acuity Designed for second year college music ear training programs *Advanced Tonal Dictation* contains a regulated group of pitch rhythm melodic and harmonic dictation exercises designed for use in and out of the classroom This workbook differs from other ear training books because students can check their work immediately by covering the answer to the left with a piece of scratch paper and removing it to verify if their answer is correct The exercises target three basic skills writing out a rhythmic succession a melodic succession and a harmonic progression leaving other peripheral exercises to alternative sources Each of the ten chapters concentrates on a particular intervallic rhythmic metric and harmonic concept Students hear the instructor play an example write out what was played then compare their answers with the Instructor Key An accompanying CD contains recordings of all the odd numbered exercises found in the book for practice outside of the classroom

Composers in the Classroom James Michael Floyd, 2011-02-07 *Composers in the Classroom* is a bio bibliographical dictionary chronicling the careers and work of over 120 composers associated with conservatories colleges and universities in the United States and Puerto Rico Scholars and students of music seeking critical information about composers who have taken on the mantle of instruction will find a wealth of detail on their subjects Painstakingly obtained through direct correspondence with the composers themselves Floyd includes within each entry a short biography of the composer s life and education lists of previous positions most prominent commissions awards and honors and notable performers of the subject s work Each entry also contains a discography of the recordings and a bibliography of writings by the composer Researchers will find especially useful the organization of each subject s compositions by a variety of types These include vocal choral assembly dramatic keyboard solo instrument handbells chamber music jazz ensemble band and wind ensemble band and wind ensemble with solo instruments orchestra orchestra with solo instruments film television commercial electro acoustic and multimedia arrangements transcriptions and editions and reconstructions Music scholars will find under each work not only the title and date of composition but also the date of revision commission and dedication information as well as other pertinent details ranging from the names of collaborators to alternate titles under which works

may circulate Composers in the Classroom is an indispensable tool to scholars of modern music seeking to research the current state of musical composition and the compositional trends of the 21st century

Aural Skills Acquisition Gary Steven Karpinski, 2000 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 *The Educator-journal* ,1918 *Catalog Number for the Year ... with Announcements for ...* Otterbein College, 1925

Harmonic Materials in Tonal Music Greg A. Steinke, Paul O. Harder, 2002 For courses in Music Theory Harmony Comprehensive Musicianship and Materials of Music Created for introductory courses in basic music theory and harmonic practice this self paced auto instructional text in two volumes has become a classic in the field Since the students work independently through the programmed format of the text instructors can concentrate on the more creative aspects of their course From the wealth of clearly laid out lessons and exercises students receive continual feedback and reinforcement as they work through the sequence at their own pace Also a set of musical examples on compact discs accompanies the volumes providing students with aural experience of tonal and harmonic material used in the text Neither books nor CDs can be ordered alone See below for ordering code [The Universal School Music Series](#) Walter Damrosch, George Hugh Gartlan, Karl Wilson Gehrken, 1923

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