

DANIEL L. KOHUT

Musical Performance

LEARNING THEORY AND
PEDAGOGY

Musical Performance Learning Theory And Pedagogy

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Musical Performance Learning Theory And Pedagogy:

Musical Performance Daniel L. Kohut, 1985 **MENC Handbook of Research on Music Learning** Richard Colwell, Peter Webster, 2011-12-08 This Handbook summarizes the latest research on music learning consisting of new topics and updates from the New Handbook of Music Teaching and Learning Oxford 2002 Chapters are written by expert researchers in music teaching and learning **Conducting and Rehearsing the Instrumental Music Ensemble** John F. Colson, 2012-08-09 Conducting and Rehearsing the Instrumental Music Ensemble is the most comprehensive guide on the rehearsal process for conducting instrumental music ensembles Ideal for the advanced instrumental music conductor seeking to look beyond basic conducting technique this work breaks the multidimensional activity of working with an ensemble orchestra or band into its constituent components Advanced students of conducting will find within the full range of conducting activities Chapters on the infrastructure of the rehearsal the rehearsal environment 10 rehearsal essentials score study music imagery inner singing and rehearsal procedures with an emphasis on an integrated approach to rehearsing The technical priorities of intonation and tuning rhythm patterns ensemble sonority tone balance blend color and texture and articulation The musical priorities of tempo and ensemble precision phrasing and the musical line style and interpretation dynamics and musical expression Emphasizing the expectations of 21st century conductors the challenges of conducting and rehearsing contemporary music preparing conductor profiles and self evaluations and moving from the rehearsal process to concert performance Conducting and Rehearsing the Instrumental Music Ensemble is a great resource for teachers and students of conducting as well as current conductors wishing to further hone their skills **The New Handbook of Research on Music Teaching and Learning** Richard Colwell, Carol Richardson, 2002-04-18 Featuring chapters by the world's foremost scholars in music education and cognition this handbook is a convenient collection of current research on music teaching and learning This comprehensive work includes sections on arts advocacy music and medicine teacher education and studio instruction among other subjects making it an essential reference for music education programs The original Handbook of Research on Music Teaching and Learning published in 1992 with the sponsorship of the Music Educators National Conference MENC was hailed as a welcome addition to the literature on music education because it serves to provide definition and unity to a broad and complex field Choice This new companion volume again with the sponsorship of MENC explores the significant changes in music and arts education that have taken place in the last decade Notably several chapters now incorporate insights from other fields to shed light on multi cultural music education gender issues in music education and non musical outcomes of music education Other chapters offer practical information on maintaining musicians health training music teachers and evaluating music education programs Philosophical issues such as musical cognition the philosophy of research theory curriculum and educating musically are also explored in relationship to policy issues In addition to surveying the literature each chapter considers the significance of the research and provides

suggestions for future study Covering a broad range of topics and addressing the issues of music education at all age levels from early childhood to motivation and self regulation this handbook is an invaluable resource for music teachers researchers and scholars *New Horizons in Web Based Learning* Yiwei Cao, Terje Våljetaga, Jeff K.T. Tang, Howard Leung, Mart

Laanpere, 2014-12-05 This book constitutes the revised selected papers of the workshops of the 13th International Conference of Web based Learning ICWL 2014 held in Tallinn Estonia in August 2014 This volume comprises papers of six workshops 1 The Seventh International Workshop on Social and Personal Computing for Web Supported Learning Communities SPeL 2014 2 The First International Workshop on Peer Review Peer Assessment and Self Assessment in Education PRASAE 2014 3 International Workshop on Mobile and Personalized Learning IWMPL 2014 4 The First International Workshop on Open Badges in Education OBIE 2014 5 The Fourth International Symposium on Knowledge Management E Learning KMEL 2014 6 The Future of e Textbooks Workshop FeT 2014 **Developing Expression in**

Brass Performance and Teaching Gregory R. Jones, 2016-04-26 *Developing Expression in Brass Performance and Teaching* helps university music teachers high school band directors private teachers and students develop a vibrant and flexible approach to brass teaching and performance that keeps musical expression central to the learning process Strategies for teaching both group and applied lessons will help instructors develop more expressive use of articulation flexibility in sound production and how to play with better intonation The author shares strategies from today's best brass instrument performers and teachers for developing creativity and making musical expression central to practicing and performing These concepts presented are taken from over thirty years of experience with musicians like Wynton Marsalis Barbara Butler Charles Geyer Donald Hunsberger Leonard Candelaria John Haynie Bryan Goff members of the Chicago Symphony and New York Philharmonic and from leading music schools such as the Eastman School of Music The University of North Texas and The Florida State University The combination of philosophy pedagogy and common sense methods for learning will ignite both musicians and budding musicians to inspired teaching and playing **Trumpet Technique** Frank Gabriel

Campos, 2005-01-06 *Trumpet Technique* is a resource for performers teachers and students seeking to develop the highest level of skill The author a trumpet professor and performer applies the latest developments in physiology psychology learning theory and psychomotor research to brass technique and performance **Creativity and Theory in Musicianship** Guerino

Mazzola, Yan Pang, Jason "J-Sun" Noer, Jordon Goebel, 2023-03-31 This book fills a gap between theory and creativity in musicianship This frequently observed gap fixes theory as a rigidified level of thought where creativity is excluded from a canonized corpus of ideas Creativity on the other hand is preconceived as a theory less wild activity that blossoms while performing pre composed musical structures This book provides a discussion of the creative drive in theory and theory inspired thoughts while understanding how these ideas shape performance The future of music is only as limited as one's imagination and to this end the text illuminates examples of creative musicianship **Teaching Music Performance in**

Higher Education Helen Julia Minors, Stefan Östersjö, Gilvano Dalagna, Jorge Salgado Correia, 2024-05-27 Higher Music Performance Education as taught and learned in universities and conservatoires in Europe is undergoing transformation Since the nineteenth century the master apprentice pedagogical model has dominated creating a learning environment that emphasises the development of technical skills rather than critical and creative faculties This book contributes to the renewal of this field by being the first to address the potential of artistic research in developing student centred approaches and greater student autonomy This potential is demonstrated in chapters illustrating artistic research projects that are embedded within higher music education courses across Europe with examples ranging from instrumental tuition and ensemble work to the development of professional employability skills and inclusive practices Bringing together diverse and experienced voices working within Higher Music Education but often also as professional performers this edited collection pairs critical reflection with artistic insight to present new approaches to curricula for teaching interpretation and performance It calls for greater collaboration between Higher Education and professional music institutions to create closer bonds with music industries and thereby improve students career opportunities Teaching Music Performance in Higher Education will appeal to scholars performers teachers but also students whose interests centre on innovative practices in conservatoires and music departments

The Child as Musician Gary McPherson, 2015 The new edition of The Child as Musician celebrates the richness and diversity of the many different ways in which children can engage in and interact with music It presents theory both cutting edge and classic in an accessible way for readers by surveying research concerned with the development and acquisition of musical skills

Rhythms of the Game Bernie Williams, Dave Gluck, Bob Thompson, 2011-06-01 Book Bernie Williams ability to play major league baseball at a high level was directly influenced by his musical training and his deep understanding of the similarities between musical artistry and athletic performance Through a series of conversations narratives and sidebars the authors Bernie Williams Dave Gluck and Bob Thompson discover and reveal the influence of music and its rhythms on the game of baseball Readers of Rhythms of the Game will gain an insight into the similarities between musical artistry and athletic performance The book is written for musicians and athletes looking to improve their level of performance on the stage or on the field as well as for a general audience interested in gaining a deeper understanding of the underlying influence of music on the game of baseball

The Teaching of Instrumental Music Richard Colwell, Michael Hewitt, 2015-08-20 This book introduces music education majors to basic instrumental pedagogy for the instruments and ensembles most commonly found in the elementary and secondary curricula This text focuses on the core competencies required for teacher certification in instrumental music The first section of the book focuses on essential issues for a successful instrumental program objectives assessment and evaluation motivation administrative tasks and recruiting and scheduling including block scheduling The second section devotes a chapter to each wind instrument plus percussion and strings and includes troubleshooting checklists for each instrument The third section focuses on rehearsal techniques

from the first day through high school **Music Education with Digital Technology** John Finney, Pamela Burnard, 2007-09-13 This book draws together a range of innovative practices underpinned by theoretical insight to clarify musical practices of relevance to the changing nature of schooling and the transformation of music education and addresses a pressing need to provide new ways of thinking about the application of music and technology in schools The contributors covers a diverse and wide range of technology environments and contexts on topics that demonstrate and recognize new possibilities for innovative work in education exploring teaching strategies and approaches that stimulate different forms of musical experience meaningful engagement musical learning creativity and teacher learner interactions responses monitoring and assessment **Pathways** Joseph Alsobrook, 2002 Year after year music teachers face the same challenges running an effective school music program to motivate students to grow as musicians and simply keep them in the program Pathways is a book that addresses such challenges Musician and teacher Joseph Alsobrook explains how to meet the needs of music students while simultaneously enjoying a rewarding career as a music educator This book is divided into five major sections each full of hands on suggestions and each targeting an essential gift that all students need to receive These gifts are the pathways that lead to musical and personal enrichment for students and teachers alike Rehearsing John F. Colson, 2015-07-09 Following on the heels of his Conducting and Rehearsing the Instrumental Music Ensemble John F Colson takes students to the next level in conducting practice with Rehearsing Critical Connections for the Instrumental Music Conductor Colson draws together the critical connections for those seeking to become fully capable and self assured instrumental music conductors As he argues too often conductor training programs treat the problems and challenges of the rehearsal perhaps the single most critical element in any effort to achieve competency as a conductor as secondary Colson supplies the missing link for conductors looking for advice that allows them to complete their training for reaching complete competency as a conductor He demonstrates throughout the specific connections that the advanced conductor must know and regularly employ connections that few if any other works on the art of conducting address or bring together One connection for example illustrates the joining of music imagery inner singing and conducting technique to score study Throughout these connections describe the nitty gritty of what it really takes to stand up in front of an instrumental music ensemble and successfully rehearse in order to achieve its highest performance level Also Colson argues and demonstrates the pitfalls of the commonly mistaken assumption among instrumental music conductors that score study alone is sufficient to prepare them for the rehearsal process This grave error is regularly belied by the fact that a number of other steps precede the actual rehearsal process from the use of instrumental pedagogy during the rehearsal process to teaching through performance concepts Colson s work addresses the entire rehearsing process thoroughly and authoritatively

Community Series: Towards a Meaningful Instrumental Music Education. Methods, Perspectives, and Challenges - Volume II Andrea Schiavio, Marja-Leena Juntunen, Dylan van der Schyff, Luc Nijs, 2024-02-26 Trying to understand the

complex interplay between effective learning and personal experience is one of the main challenges for instrumental music education. Much of the research that focuses on effective learning outcomes often adopts experimental methodologies that do not allow for a thorough examination of the subjective and social processes that accompany each student's musical journey. On the contrary, contributions dedicated to the detailed analysis of the learners' lived experience often do not offer generalizable outcomes to different types of learning and teaching.

The Future of Music Guerino Mazzola, Jason Noer, Yan Pang, Shuhui Yao, Jay Afrisando, Christopher Rochester, William Neace, 2020-03-21. The idea of this monograph is to present an overview of decisive theoretical, computational, technological, aesthetical, artistic, economical, and sociological directions to create future music. It features a unique insight into dominant scientific and artistic new directions which are guaranteed by the authors' prominent publications in books, software, musical and dance productions. Applying recent research results from mathematical and computational music theory and software, as well as new ideas of embodiment approaches and non-Western music cultures, this book presents new composition methods and technologies. Mathematical, computational, and semiotic models of artistic presence, imaginary time, gestural creativity, as well as strategies, are also covered. This book will be of interest to composers, music technicians, and organizers in the internet-based music industry who are offered concrete conceptual architectures and tools for their future strategies in musical creativity and production.

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.

Reimagining Music Theory Chris Stover, 2024-12-27. *Reimagining Music Theory: Contexts, Communities, Creativities* invites instructors to rethink how we teach music theory, challenging the traditional classical canon-based pedagogy and offering new and alternative approaches. The study and

teaching of music theory are at a crucial and invigorating crossroads as conversations are being held about contesting canons transforming pedagogical practices and finding meaningful ways to make the field inclusive and diverse in repertoire methods and student experiences This book aims to reimagine music theory as an explicitly and radically dialogic creative nimble transdisciplinary space where thinking and acting can be both deep and broad where pluralities of knowledge systems and ways of doing and being can interact and mutually inform one another and where teachers learn from students as much as the other way around Rethinking what counts as music fundamentals opening music theory to a plurality of global practices and considering music theory as a creative and community practice are all addressed Incorporating interviews with scholar teachers at the forefront of innovative music theory pedagogy throughout the book offers music theory professors and instructors frameworks for enacting meaningful change in the music theory classroom

Aural and the University Music Undergraduate Colin R. Wright, 2016-12-14 Research indicates that aural skills are vital in developing musical expertise yet the precise nature of those skills and the emphasis placed upon them in educational contexts merit closer attention and exploration This book assesses the relevance of aural in a university music degree and as a preparation for the professional career of a classical musician By way of the discussion of four empirical studies two main areas are investigated firstly the relationship between university music students aural ability and their overall success on a music degree programme and secondly the views of music students and professional musicians about aural and its relevance to their career are analysed The subject is investigated particularly in the light of the current socio educational background of the past fifty years which has greatly influenced the participation of music and the study and development of musicianship Many related issues are touched upon as part of the research for this project and these emerge as relevant topics in the discussion of aural Apart from students and musicians views on training and singing aspects considered include the role of improvisation memorisation and notation examinations absolute pitch and the affinity with language all of which have a part to play in the debate about the importance of aural

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