

Tonal Harmony Workbook Kostka 7th Edition

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for over two decades tonal harmony has been the leading text for the two year theory curriculum for music majors used at nearly 800 schools tonal harmony has been consistently praised for its practicality and ease of use for student and instructor alike the straightforward approach is supported by well chosen examples and thoughtful exercises and the total presentation is compatible with differing teaching styles and theoretical points of view in addition students can purchase a cd of recorded examples for use with the textbook while audio examples for the workbook are available for download as mp3 files for instructors an extensive instructor s manual is available and rounds out this comprehensive teaching package

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designed to meet the needs of the two year theory curriculum for music majors this straightforward market leading text emphasizes practicality and ease of use for both the student and the instructor its outstanding ancillaries which include a collection of audio examples on cd for both the text and workbook finale workbook software and an extensive instructor s manual round out the comprehensive teaching package

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

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each set of exercises in the workbook is closely correlated with the corresponding chapter of the text and with a particular self test within the chapter each set of workbook exercises begins with problems similar to those found in the corresponding self test but the workbook exercises also include problems that are too open ended for the self test format as well as more creative types of compositional problems for those instructors who like to include this type of work

exploring the application of bayesian probabilistic modeling techniques to musical issues including the perception of key and meter

this single volume covers all the topics typically taught in a two year music theory course in addition to numerous self tests and examples musical illustrations with commentaries coverage of late 19th and 20th century developments and a companion workbook this updated edition includes a cassette with many of the text s musical examples new exercises summaries and self tests and an expanded supplements package a study guide 0 07 034882 6 and an enhanced instructor s manual 0 07 035881 8 with a chapter quiz and answers to workbook exercises are also available

this book constitutes the refereed proceedings of the second international conference on music and artificial intelligence icmai 2002 held in edinburgh scotland uk in september 2002 the 16 revised full papers presented together with abstracts of 2 invited talks were carefully reviewed and selected for inclusion in the proceedings among the topics addressed are parsing for music and language patterns in music musical pattern recognition visualisation sound classification tonal structure representation musical learning systems pattern analysis musical perception melodic segmentation and time series analysis

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

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