

Music An Appreciation Brief 8th Edition Roger Kamien Test Bank

Part I Elements

Multiple Choice Questions

1. Music can be defined as

- A. sounds produced by musical instruments.
- B. sounds that are pleasing, as opposed to noise.
- C. an art based on the organization of sounds in time.
- D. a system of symbols that performers learn to read.

Music is a part of the world of sound, an art based on the organization of sounds in time.

Bloom's: Understand

Learning Objective: Know what music and the four properties of musical sound are

2. The four main properties of musical sounds are pitch, dynamics, tone color, and

- A. duration.
- B. rhythm.
- C. melody.
- D. medium.

We distinguish music from other sounds by recognizing the four main properties of musical sounds: pitch, dynamics, tone color, and duration.

Bloom's: Remember

Learning Objective: Know what music and the four properties of musical sound are

5 Edition Music Learning

Sabine Zange



5 Edition Music Learning:

Developing an All-School Model for Elementary Integrative Music Learning Carol E. Reed-Jones, 2014-03 The purpose of this study was to investigate the potential for increasing informal music making in elementary school culture and create a model of such music making Precedence for this model can be found in the literature of ethnomusicology educational psychology and learning theory multicultural music education and cultural anthropology Literature from four distinct traditions and contexts of music making in integrative sociocultural contexts sub Saharan African ngoma and Community Music as manifested in New Orleans second lines old time music and dance and summer camp music making was parsed with a philosophical lens to determine and assess possible areas of intersection between these four participatory cultures and North American public school culture Each of these five areas was examined through a comprehensive review of literature to define their salient characteristics These characteristics were sorted to determine commonalities between areas and the zones of intersection became the basis for a speculative model of integrative music learning featuring the inclusion of musical opportunities and interludes throughout the school day thus taking school music beyond the confines of the music room Instruction in music classes would still continue enhanced in this model by supplemental learning opportunities inspired by the informal learning of traditional world musics the participatory practice of New Orleans second line parades old time music and dance and summer camp music culture This model of integrative learning is also informed by current educational best practices such as child centered learning peer tutoring experiential learning and multicultural perspectives It acknowledges the diversity of traditions consulted while aiming for the unity in their seemingly disparate disciplines Five universal characteristics were uncovered in the search for areas of intersection between North American elementary school culture child culture ngoma music making and Community Music style music making in New Orleans old time music and dance and summer camp contexts a Song b play c informal learning as evidenced by oral tradition peer tutoring self learning d kinesthetic learning and e contextualized learning as evidenced in the sociocultural uses of music and situated learning This model strives for the enactment of school music as a vital and integral part of daily school culture

Resources in Education ,1991 Teaching Music in American Society Steven N. Kelly, 2015-08-27 Successful professional music teachers must not only be knowledgeable in conducting and performing but also be socially and culturally aware of students issues and events that affect their classrooms This book provides comprehensive overview of social and cultural themes directly related to music education teacher training and successful teacher characteristics New topics in the second edition include the impact of Race to the Top social justice bullying alternative schools the influence of Common Core Standards and the effects of teacher and school assessments All topics and material are research based to provide a foundation and current perspective on each issue

Music Outside the Lines Maud Hickey, 2012-11-29 Music Outside the Lines is an informative and practical resource for all who are invested in making music composition an integral part of curriculum Author Maud

Hickey addresses the practical needs of music educators by offering both a well grounded justification for teaching music composition and also a compendium of useful instructional ideas and classroom activities Hickey begins with a rationale for teachers to begin composition activities in their own classrooms with a thoughtful argument that demonstrates that all music teachers possess the skills and training needed to take children along the path toward composing satisfying musical compositions even if they themselves have never taken formal composition lessons She also addresses some of the stickier issues that plague teaching music composition in schools such as assessment notation and technology Most importantly she introduces a curricular model for teaching composition a model which provides an array of composition activities to try in the music classrooms and studios These activities encourage musical and creative growth through music composition while they are organized in logical units corresponding to existing teaching modules they also offer jumping off points for music teachers to exercise their own creative thinking and create music composition activities that are customized to their classes and needs As a whole *Music Outside the Lines* both successfully reasons that music composition should be at the core of school music curriculum and also provides inservice and pre service educators with an essential resource and compendium of practical tips and plans for fulfilling this goal

The Child as Musician Gary E. McPherson, 2015-09-24 The new edition of *The Child as Musician A Handbook of Musical Development* 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 The focus is on musical development from conception to late adolescences although the bulk of the coverage concentrates on the period when children are able to begin formal music instruction from around age 3 until the final year of formal schooling around age 18 There are many conceptions of how musical development might take place just as there are for other disciplines and areas of human potential Consequently the publication highlights the diversity in current literature dealing with how we think about and conceptualise children s musical development Each of the authors has searched for a better and more effective way to explain in their own words and according to their own perspective the remarkable ways in which children engage with music In the field of educational psychology there are a number of publications that survey the issues surrounding child and adolescent development Some of the more innovative present research and theories and their educational implications in a style that stresses the fundamental interplay among the biological environmental social and cultural influences at each stage of a child s development Until now no similar overview has existed for child and adolescent development in the field of music The *Child as Musician* addresses this imbalance and is essential for those in the fields of child development music education and music cognition

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4000-4999, Arts; 5000-5999, Theology; 6000-6999, Philosophy and education Princeton University. Library, 1920

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Academy; a Weekly Review of Literature, Learning, Science and Art ,1876 The Poetical gazette the official organ of the
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1910 **The English Catalogue of Books** Sampson Low,1926 Volumes for 1898 1968 include a directory of publishers
Whitaker's Books in Print ,1990 **The Works of John Ruskin** John Ruskin,1912 **Musical Observer** ,1924 The
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