

## **FALLING BEHIND**

## WILHELM ALFRED AND LOUISE EVA JAHNKE- WILHELM ALFRED AND

## Editor's Note

Aug 1977 Oct 1977 Dec 1977 Aug 1978 Oct 1978 Dec 1978

1. Uncovered \_\_\_\_\_  
2. Recovered \_\_\_\_\_

A handwritten musical score for a single melodic line. The score is in common time with a key signature of one sharp. The melody consists of eighth and sixteenth notes. The lyrics 'that's what I do' are written below the staff, with 'that's' and 'I' underlined. The score is divided into measures by vertical bar lines, with measure numbers 1, 2, 3, 4, and 5 written above the staff. The first measure starts with a sharp sign. The second measure starts with a regular C. The third measure starts with a sharp sign. The fourth measure starts with a regular C. The fifth measure starts with a sharp sign.

What I can find is \_\_\_\_\_.

— by — instance in — the — the — low — — with — scroll — with — out — in — case — in —

A musical score for 'The Star-Spangled Banner' in G major, 2/4 time. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The vocal part includes lyrics like 'O'er the rampart we watch', 'We are met to defend', 'This can't be right', and 'The world's free'. The piano part features chords and a bass line. The score is annotated with 'Am7', 'G7sus', 'G7', 'N.C.', and 'G7' above the staff, and 'right', 'left', 'right', 'left', 'right' below the staff.

— 10 —

# Making Music In Britain Interviews With Those Behind The Notes

**Gary McPherson**

## **Making Music In Britain Interviews With Those Behind The Notes:**

**Creative Teaching for Creative Learning in Higher Music Education** Elizabeth Haddon,Pamela Burnard,2016-05-20 This edited volume explores how selected researchers students and academics name and frame creative teaching and learning as constructed through the rationalities practices relationships events objects and systems that are brought to educational sites and developed by learning communities The concept of creative learning questions the starting points and opens up the outcomes of curriculum and this frames creative teaching not only as a process of learning but as an agent of change Within the book the various creativities that are valued by different stakeholders teaching and studying in the higher music sector are delineated and processes and understandings of creative teaching are articulated both generally in higher music education and specifically through their application within the design of individual modules This focus makes the text relevant to scholars researchers and practitioners across many fields of music including those working in musicology composition performance music education and music psychology The book contributes new perspectives on our understanding of the role of creative teaching and learning and processes in creative teaching across the domain of music learning in higher music education sectors

**Developing the Musician** Mary Stakelum,2016-04-22 To what extent does research on musical development impact on educational practices in school and the community Do musicians from classical and popular traditions develop their identities in different ways What do teachers and learners take into consideration when assessing progress This book takes a fresh look at the musician and what constitutes development within the fields of music psychology and music education In doing so it explores the relationship between formative experiences and the development of the musician in a range of music education settings It includes the perspectives of classroom teachers popular musicians classical musicians and music educators in higher education Drawn from an international community of experienced educators and researchers the contributors offer a range of approaches to research From life history through classroom observation to content analysis each section offers competing and complementary perspectives on contemporary practice The book is an essential resource for musicians educators researchers and policy makers offering insight into the reality of practice from those working within established traditions such as the conservatoire and school settings and from those who are currently emerging as significant forces in the fields of popular music education and community music

**Advanced Musical Performance: Investigations in Higher Education Learning** Ioulia Papageorgi,Graham Welch,2016-03-23 To reach the highest standards of instrumental performance several years of sustained and focused learning are required This requires perseverance commitment and opportunities to learn and practise often in a collective musical environment This book brings together a wide range of enlightening current psychological and educational research to offer deeper insights into the mosaic of factors and related experiences that combine to nurture and sometimes hinder advanced musical performance Each of the book's four sections focus on one aspect of music performance and learning musics in higher education and beyond musical

journeys and educational reflections performance learning and developing expertise and professionalism Although each chapter within its home section offers a particular focus there is an underlying conception across all the book's contents of the achievability of advanced musical performance and of the important nurturing role that higher education can play particularly if policy and practice are evidence based and draw on the latest international research findings The narrative offers an insight into the world of advanced musicians detailing their learning journeys and the processes involved in their quest for the development of expertise and professionalism It is the first book of its kind to consider performance learning in higher education across a variety of musical genres including classical jazz popular and folk musics The editors have invited an international community of leading scholars and performance practitioners to contribute to this publication which draws on meticulous research and critical practice This collection is an essential resource for all musicians educators researchers and policy makers who share our interest in promoting the development of advanced performance skills and professionalism

*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 *Making Music in Britain* Elizabeth Haddon, 2006 More than ever before music is subjected to the relentless marketing of a product and a personality whose image will sell the product *Making Music in Britain* provides the means of seeing behind the packaging and images in order to discover what it really means to be a musician Through interviews with a selection of professional musicians the variety of musical experience musical thought and creativity is revealed Discussions include the experience of music within education concern about the quality and content of music education within schools musical creativity performance issues and the process of composition and the evaluation of each individual's response to music The interviews cover a broad spectrum of musicians working in Britain These include classical performers an amateur jazz and folk musicians composers and those involved with education musical criticism writing and broadcasting

**Voices, Bodies, Practices** Catherine Laws, William Brooks, David Gorton, Nguyễn Thanh Thúy, Stefan Östersjö, Jeremy J. Wells, 2019-11-25 Identity and subjectivity in musical performances Who is the I that performs The arts of the twentieth and twenty first centuries have pushed us relentlessly to reconsider our notions of the self expression and communication to ask ourselves again and again who we think we are and how we can speak meaningfully to one another Although in other performing arts studies especially of theatre the performance of selfhood and identity continues to be a matter of lively debate in both practice and theory the question of how a sense of self is manifested through musical performance has been neglected The authors of *Voices Bodies Practices* are all musician researchers the book employs artistic research to explore how embodied performing voices can emerge from the interactions of individual performers and composers musical materials instruments mediating technologies and performance contexts **British Books**, 1916 A Dictionary of Music and

Musicians (A.D. 1450-1880) by Eminent Writers, English and Foreign George Grove,1880      The Freeman ,1920  
Parliamentary Papers Great Britain. Parliament. House of Commons,1913      **The Nation and Athenaeum** ,1922  
**The Etude** ,1913 A monthly journal for the musician the music student and all music lovers      **British Journal of Nursing** ,1926      The Musical Times & Singing-class Circular ,1910      Town Journal ,1923      The Publisher ,1915  
British Medical Journal ,1904      **The Saturday Review of Politics, Literature, Science and Art** ,1909      The British Workwoman ,1870      **The Strad** ,1929

## **Making Music In Britain Interviews With Those Behind The Notes** Book Review: Unveiling the Magic of Language

In an electronic era where connections and knowledge reign supreme, the enchanting power of language has been much more apparent than ever. Its ability to stir emotions, provoke thought, and instigate transformation is actually remarkable. This extraordinary book, aptly titled "**Making Music In Britain Interviews With Those Behind The Notes**," written by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound affect on our existence. Throughout this critique, we will delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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## **Making Music In Britain Interviews With Those Behind The Notes Introduction**

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