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1 TRIPLETS. 10

exercises to crack
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10 Level of

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Play any RHYTHM

easily - perfect your
timing and sight

reading! Decoding

Rhythm: how to play

rhythms that seem

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hard (but really aren't)

Ear Training - Theory
and Practice w/Dave

Frank Quarter Note

Triplet TRICK +

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Ear Training - Rhythm

Reading exercise

Using rhythmic

shorthand for simple

time rhythmic

dictations 4-Step

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Ties and difficult

rhythms. ~~3-1-1~~

~~Melodic Dictation~~

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by Marta Arkossy

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...

Rhythm Dictation In
this exercise, you will
hear a rhythm.

Afterwards, you must
dictate the note
durations you heard.
If you can't hear the
sounds, try using
headphones.

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Melodic Dictation

Quiz. In this exercise,

you will hear a short

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melody. Your goal is to identify the major scale degree of each note that you heard.

Melodic Dictation Ear Training Practice

Resources for ear training including:

SOLFEGE AND THE MAJOR SCALE |

HOW TO FIND "DO" |

HAND SIGNS |

SOLFEGE TRIADS |

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CALL AND
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Ear Training //

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Rhythm dictation
exercise exercise with
EarMaster 5.

Ear Training - Rhythm
Dictation exercise
Theory for the modern
musician. Your
Custom Text Here.

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Curricula

Rhythm

Ear Training - The
Shed

Learn rhythmic dictation and improve your ear. How often do you hear a rhythm in your head but you're not sure what that rhythm is or how to write it down? How ...

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Aural Dictation -
Hearing Rhythms &
Rhythmic Dictation ...

Ear Training - How

Rhythmic Dictation

Works Introduction to

Rhythmic Dictation

Simple Time

Signatures. This

week, we will review

the simple time

signatures. When

writing down rhythmic

dictations, try to

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Establish a sense of the pulse, remembering what your beat note is. Not all beat notes are quarter notes!

Ear Training - How Rhythmic Dictation Works

I have separated the exercises for ET1 as well as Solfege 1 and 2 classes because of

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their specific needs,
but otherwise the
exercises are grouped
by topics, so you can
review any topic as
necessary. Enjoy!

ET1; Rhythmic
dictation; Melodic
dictation; Harmonic
dictation; Solfege 1;
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on investigation of the
stages musicians go
through as they learn
to hear, read, and
perform music. It
draws on the latest
research in music

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perception and cognition, music theory, and pedagogy, along with centuries of insight from music theorists, composers, and performers. The first part explores the development of music listening skills, including such broader activities as dictation and

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transcription, and specific abilities such as meter perception, short-term musical memory, and tonic inference. The second part then examines the skills involved in reading and performing music. It looks at such physical skills as vocal production and eye movements and at

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Training such complex integrated tasks as sight-singing transpositions and modulations. Throughout the book the author presents these skills in their musical contexts and emphasizes their roles in the general development of musicality. Aural Skills Acquisition builds

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Training bridges important bridges between music theory, cognitive psychology, and pedagogy. It subjects ideas from music theory to the rigors of psychological testing and combines findings from the psychology of learning with ideas and methods of contemporary music

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theory. It will prove an invaluable guide for music teachers, music theorists, and psychologists interested in music perception and cognition.

Originally published in the 1940s, Paul Hindemith's

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Remarkable textbooks are still the outstanding works of their kind. In contrast to many musical textbooks written by academic musicians, these were produced by a man who could play every instrument of the orchestra, could compose a satisfying piece for almost every kind of ensemble, and

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who was one of the most stimulating teachers of his day. It is therefore not surprising that nearly forty years later these books should remain essential reading for the student and the professional musician

A complete,
progressive course
that teaches

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melodic dictation is followed by

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Designed for the two year undergraduate sequence, Strategies

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Training and Patterns for Ear Training offers valuable strategies to students and teachers alike.

A revised and reworked edition of the 1891 classic A. Dannhøuser: "Solfege des Solföges", including all three books. The content of the book was

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restructured in chapters (the Exercise numbering is unchanged). An audio recording of the book was created (sold separately in digital music stores). For beginners we recommend the following introductory books: I.J Farkas: Sight Singing for Beginners, Level 1 [http](#)

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[p://www.amazon.com/dp/B016CVTIUI](http://www.amazon.com/dp/B016CVTIUI) I.J

Farkas: Sight Singing
for Beginners, Level 2

[http://www.amazon.co
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nners-Level-Samples-
ebook/dp/B019E5Y1](http://www.amazon.com/Sight-Singing-Beginners-Level-Samples-ebook/dp/B019E5Y1)

M4 For Apple devices
we recommend the
iBooks store version
of this book.

Developing

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Musicianship Through Aural Skills is a comprehensive method for learning to hear, sing, understand, and use the foundations of music as a part of an integrated and holistic curriculum for training professional musicians. Each chapter is organized to take advantage of

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how our minds and instincts naturally hear and understand music and provides a variety of exercises for practicing and integrating the structure into your musical vocabulary. Developing Musicianship Through Aural Skills will provide you with the musical terms,

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progressions, resolutions, and devices that you will be able to draw upon as a functional and usable musical vocabulary. Ear training exercises on the companion website reinforce both discrete structures (intervals, chords, etc.) as well as all rhythmic and melodic

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Training, and sections are provided to open discussion and reflection on the skills and attitudes professional musicians need to be successful. Features: Easy to Understand Explanations: Topics are logically ordered and explained to help the student make connections to their

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theory instruction and common usage. A Complete Method: Detailed instructions are given for singing and hearing structures as they most commonly appear in music., providing students with a proven, reliable process for creating and discerning musical structures.

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Exercises: Ideas for drill, pitch patterns, rhythms, melodies, duets, sing and plays, and examples from the literature help the student to integrate each chapter's

material. Reflections: Discussions of topics that help students to develop as a person, a professional, and an artist, and to integrate

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aural skills into their
musical education.

Companion Website:
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companion website at
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Everyone - musical
and non-musical -

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especially prospective parents. The solfege methodology taught at The French School of Music in Plainfield, NJ over a 90 year period is a surprisingly approachable system for understanding music involving singing on-pitch, sightreading, conducting time, ear training, and music

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dictation. The combination of solfege lessons and efficient piano practice methods empowered many French School alumni from around the 1970s to perform in Carnegie Recital Hall as children, attend conservatories, develop a lifelong love for music, and have

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successful music careers. Many alumni excelled in non-music related careers as well because these methods enabled students to develop a deep understanding of what constitutes excellence. If this was just about learning solfege, this book wouldn't be needed.

This is also a

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metaphor about life -
about learning how to
learn, identify and
solve problems, be
efficient, become a
leader and influencer,
and coach future
generations to do the
same.

Singing and Dictation
for Today's Musician
expands the Today's
Musician family of

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textbooks to encompass the essential elements of musicianship and aural skills training. Featuring chapters that correspond to the organization of Theory for Today's Musician, this new textbook complements the theory text to offer a complete curriculum

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Training package, allowing students and instructors to reinforce written theory skills with relevant musicianship exercises. Combining sight singing and dictation in a single volume, this new textbook underscores the value of combining the human senses in

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Understanding the intellectual and analytic concepts of music theory.

Features of this text include: Flexibility for the instructor in using moveable or fixed "Do," scale degree numbers, and neutral syllables for singing Both singing and dictation exercises included in each unit,

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allowing the two skills to be fully integrated Companion website with audio recordings and instructor keys for the exercises, at www.routledge.com/cw/mccarthy Units match the pacing and order of topics in *Theory for Today's Musician*, allowing the texts to be easily used in sync. Beginning with

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fundamentals and continuing up through twentieth-century materials, Singing and Dictation for Today's Musician allows instructors to closely align their teaching of musicianship and aural skills with the written theory curriculum, enhancing student understanding of core music

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principles.

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