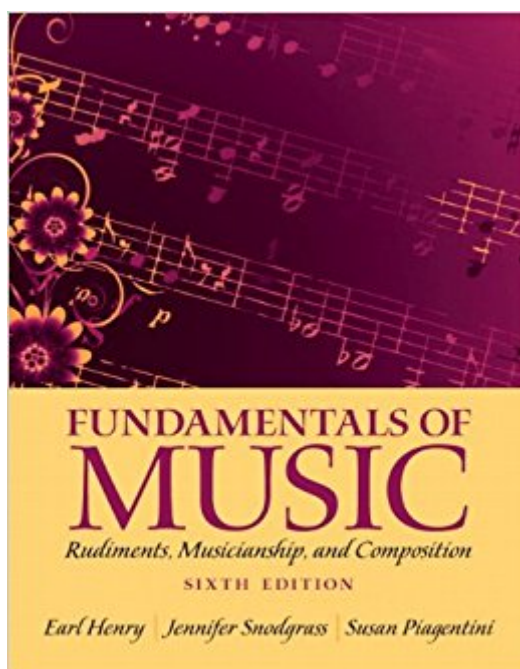


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Fundamentals Of Music: Rudiments, Musicianship, And Composition (6th Edition)



Synopsis

Mastering Fundamentals in a Musical Context Fundamentals of Music provides a clear and comprehensive approach to mastering the language of music. The authors invite students to create composition projects, develop aural skills through listening exercises, and analyze musical examples from various styles and genres. With two new authors, this text has been thoroughly revised and expanded, yet maintains the intent of its original author Earl Henry. The optional MySearchLab with eText powered by Exposition Music provides opportunities for students to practice their skills and receive immediate feedback. Each chapter has a pretest, post-test, and chapter review. Separate drills are included for ear training. These assessments feature more than the usual multiple-choice questions, allowing a student to drag and drop notation on a musical staff. This provides opportunities to demonstrate the mastery of concepts and reach a variety of learning styles. A better teaching and learning experience This program will provide a better teaching and learning experience for you and your students. Here's how: Personalize Learning The new MySearchLab with eText delivers proven results in helping students succeed, provides engaging experiences that personalize learning, and comes from a trusted partner with educational expertise and a deep commitment to helping students and instructors achieve their goals. Improve Critical Thinking Each of the 13 chapters divide into five main areas allowing students to learn terms and symbols and expand their listening skills. Exercises encourage students to apply concepts to a piece of music at the conclusion of each chapter. Support Instructors A full Instructor's Manual is available for this text. Additional assessment is made available through Exposition Music. Note: MySearchLab with eText does not come automatically packaged with this text. To purchase MySearchLab with eText, please visit www.mysearchlab.com or you can purchase a ValuePack of the text + MySearchLab with eText: ValuePack ISBN 10: 0205885896 / ValuePack ISBN-13: 9780205885893.

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Customer Reviews

"What is distinctive and a good feature of the text is the use of review sets, building skills and creative projects in a natural progression throughout each chapter. The use of color to call attention to special topics and exercises helps to keep a level of interest for the student." Robert Chamberlin, Webster University "It has a good number of exercises that can be assigned from the text without using supplementary materials. The new website with its interactive exercises is a great addition." Celinda Hallbauer, Central Texas College "It's a straightforward book on fundamentals that has additional information so that a student (whether part of a class or working independently) can learn basics about music and even start understanding tonality and song-writing." Rebecca Jemain, Ithaca College "The book is well written with detailed, easy to read explanations. It is user-friendly and contains examples from many musical styles." Matthew Schildt, Adams State College

Susan Piagentini, Ph.D. Northwestern University Susan Piagentini, Charles Deering McCormick University Distinguished Lecturer, is Coordinator of the first-year core curriculum at Northwestern University where she teaches graduate and undergraduate courses in music theory, aural skills and music theory pedagogy. In her role as coordinator, she mentors the teaching assistants and instructors that provide instruction in the core courses. Dr. Piagentini received her B.M. in Instrumental Music Education from Augustana College and her M.M. and Ph.D. in Music Theory from the Northwestern University. Her Ph.D. research was the first dissertation in Music Cognition at Northwestern, and blended her interests in pedagogy, music cognition, technology, and music theory. The study documented student-learning strategies in music analysis and resulted in a production system model of consistent strategies exhibited across the participants in the study. The results continue to inform her teaching, focusing on the varied problem solving paths learners use to unfold the analysis of a musical score. Her more current research on web-based music theory assessment can be found in TI:ME (Technology Institute for Music Educators) and the Journal of Technology in Music Learning. Dr. Piagentini

received numerous grants and awards to develop online tools to accompany the core courses at Northwestern. Funding from the Searle Center for Teaching Excellence, the Undergraduate Research Grants Committee, and the Alumni Foundation has paved the way to providing an extension of the classroom in the form of online, interactive skill building practice and assessment tools. She has also received awards in relation to excellence in undergraduate education, including the Northwestern University Faculty Honor Roll, and the Charles Deering McCormick University Distinguished Lecturer Award. Piagentini is the President of the Great Lakes regional chapter of the College Music Society. In 2011, she was appointed conference chair for ATMI (Association for Technology in Music Instruction) and as a member of the National Programming Committee for the College Music Society. Recently Piagentini was appointed to the CMS Advisory Committee for Music Theory. She is a frequent presenter on the use of technology to enhance learning at national and regional conferences, including the Society for Music Theory, Association for Technology in Music Instruction, Technological Directions in Music Learning, TI:ME, and the College Music Society.

Jennifer S. Snodgrass, Ph.D. Appalachian State University Jennifer Sterling Snodgrass is currently an associate professor of music theory and director of graduate studies in the Hayes School of Music at Appalachian State University, teaching both undergraduate and graduate courses in music theory, aural skills, and music theory pedagogy. Dr. Snodgrass received her B.M. in vocal performance from Meredith College and her M.M. in music theory from the University of Tennessee. In 2002, Snodgrass earned a Ph.D. from the University of Maryland where her research focused on computer-assisted instruction and pedagogy. She has received numerous grants and awards in relation to technology and music instruction. In 2006, Snodgrass was awarded the Tablet PC Higher Education Award from the Microsoft Corporation for her integration of the Tablet PC into undergraduate theory courses. Her research has been published in several journals including the Journal of Technology in Music Learning, The TI:MEs, Music Theory Online, Sacred Music, and the Music Educators Journal. She has also received numerous awards in relation to excellence in undergraduate education, including the National DyKnow Educator of the Month, the Plemmons Leadership Medallion, and the Hayes School of Music Outstanding Teaching Award. Snodgrass is currently an officer in the Mid-Atlantic chapter of the College Music Society and is a member of research board for TI:ME. In 2007, she was appointed as the National Conference Chair for ATMI (Association for Technology in Music Instruction) and a member of the National Programming Committee for the College Music Society. She most recently was appointed to the editorial board for the Journal of Music Theory Pedagogy and is the co-chair of the Web Editorial

Board for the JMTP. Besides her primary interest in music theory and technology, Dr. Snodgrass maintains an active vocal performance agenda. She is active in solfege workshops and has served as a guest clinician for music educators across the southeast. Jennifer Snodgrass lives in western North Carolina with her husband, Greg and daughter, Katherine.

I use this book for my college class, Music 1301. The class is based off of this book and it pretty much explains the basics of Music theory, how to write music, how to read music, how to compose music and how it all comes together. I would recommend this book to anyone who wants to pursue a career in music, anyone how is interested in how music works and anyone who is taking a college class of music theory.

I was a little disappointed to see that the rental does not come with the CD. As a music book, I feel like it's pretty imperative to have the textbook and CD together. I know very little about notation and reading music. The book is ok to learn from, but without the CD, I think it's much more difficult to grasp.

Missing way too many pages

This was one of my daughters textbooks for an introductory music class. She said it was helpful, and earned an A in the course. She feels it was a helpful book to prepare her for her upcoming music theory courses.

I have only received one CD in the package instead of two CD, missing CD-2, what should I do?

arrived as advertized

Fast shipping. Fair price.

Book was in excellent condition and was exactly as advertised.

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