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**A Collection of
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the Examination
Requirements of
the Junior,
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Senior Grades in
Sight-singing, of
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Music

**Excerpt from
The Sounds of
Spoken English:
A Manual of Ear
Training for
English
Students It was
in teaching the
pronunciation
of foreign
languages that
I first realised**

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**how important
it is to acquire
a knowledge of
the sounds of
the mother
tongue. Before
the learner can
acquire the
fresh habits of
speech peculiar
to the foreign
language, his
teacher must**

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**know clearly
what
distinguishes
the new sounds
from those
familiar in the
mother tongue,
for only then
can the foreign
pronunciation
be imparted in
a methodical
way. It has been**

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**shown
convincingly
that it is vain to
trust altogether
to imitation,
however correct
and clear may
be the
pronunciation
of the teacher.**

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Beginning Ear Training: Ear

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Exercises

**Manual for Ear
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These time-tested
exercises will help
you to play by ear.
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introduces the core skills of ear training. Step by step, you will learn to use solfege to help you internalize the music you hear and then easily transpose melodies to different keys.

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Learn to hear a melody and then write it down.

Develop your memory for melodies and rhythms.

Transcribe live performances and recordings.

Listening is the most important

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skill in music, and this book will help you to listen better. Gilson Schachnik teaches ear training at Berklee College of Music. He is an active keyboardist, composer, and arranger, and has performed with

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1900s and before,
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A research-based

aural skills

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reflects the way

students learn.

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A Manual of Ear
Training for English
Students ; And,
Specimens of
English : Spoken,
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Transcribed
Manual Ear Training
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Manual in Ear
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This book is a hands-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 perception

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***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***

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such broader activities as dictation and transcription, and specific abilities such as meter

perception, short-term musical memory, and tonic inference.

The second part then examines the skills

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involved in reading and performing music. It looks at such physical skills as vocal production and eye movements and at such complex integrated tasks as sight-singing transpositions and modulations.

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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 important bridges between music theory,

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psychology, and
pedagogy. It
subjects ideas
from music
theory to the
rigors of
psychological
testing and
combines
findings from the
psychology of
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will prove an
invaluable guide
for music
teachers, music
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