

Comprehensive musicianship and undergraduate music curricula.

ContemporaryMusic Project/Music Educators National Conference - MusCan



Description: -

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Notes: A discussion of curricular implications of comprehensive musicianship.

This edition was published in 1971



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Tags: #Comprehensive #Musicianship: #Some #Cautionary #Words #on #JSTOR

About CMP

Boulder, CO: College Music Society. Although its content consists primarily of formal, refereed articles, Symposium also presents reviews and commentaries of appropriate substance and length. For instance, the selection of music is often a starting point for planning but the decision about what music to use may be based on assessment of student needs or previous learning.

Comprehensive Musicianship: Some Cautionary Words on JSTOR

After describing the negative consequences of poor summer enrollment and identifying the types of students who typically participate in summer courses, Fred C.

About CMP

Renwick considered changes to the undergraduate theory curriculum to expand its purview beyond the study of Lutheran chorales. As part of the project, the researchers designed the survey to determine the qualities of music education and music teachers that stakeholders most value.

About CMP

In his own teaching, Burkholder has attempted to employ the third option by changing the narrative he teaches to focus on people and their choices, guided by musical and cultural traditions and innovations. Part 2 focussed on courses of the upper-undergraduate level, with discussion of specific courses at Brock University, Memorial University, and the University of Manitoba.

About CMP

The study identified a great variety of multicultural courses for music education students in Canadian universities including courses in ethnomusicology, history, Canadian music, composition, performance, education, and interdisciplinary topics. This roundtable discussion, introduced by Edward F.

Undergraduate Degrees

In their presentation, Dolloff and Stephens discussed the tensions that arise based on the institutional placement of music education, which can vary from schools of music and conservatories to faculties of education, arts, and the humanities more broadly. In this paper, Clarke considers strategies for revitalizing music appreciation courses.

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In order to accommodate group lessons, individuals meet with their private teacher every 10-12 days instead of every week.

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The author concludes by discussing some of the benefits of including ecomusicology in the curriculum, such as providing a space for meaningful experiences, facilitating the examination of human-nature relationships; and promoting critical thinking in an interdisciplinary subject that can find a place in the music history or broader liberal arts curriculum.

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