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The Oxford Handbook of Choral Pedagogy

Computer-aided Ear-training

The Theory and Practice of Online Learning

The Oxford Handbook of Philosophy in Music Education

Perspectives on Arts Education Research in Canada, Volume 2

Dance Teaching Methods and Curriculum Design

Aural Skills Acquisition

Guidelines for College Teaching of Music Theory

The Music Professor Online

Practical Research Methods for College Teaching of Music Theory

Starting Drama Teaching

Remixing the Classroom

The Topical Guide to Schenkerian Literature

Norton Guide to Teaching Music Theory

Critical Pedagogy

Pop-Culture Pedagogy in the Music Classroom

School, Family, and Community Partnerships

The Theory and Practice of Technology-Based Music Instruction

The Routledge Companion to Music Theory Pedagogy

Kodály Today

Values and Music Education

Teaching Music Creatively

Resources in Education

Teaching Music Theory

Philosophy of Educational Research

The State of Research in Music Theory

Researching Education

Teaching Music in Higher Education

Engaging Musical Practices

Teaching Performance: A Philosophy of Piano Pedagogy

Introduction to Approaches in Music Therapy

Exploring Learning & Teaching in Higher Education

Journal of Music Theory Pedagogy

Research Methods in Education

Effective Teaching, Effective Learning

Nonlinear Pedagogy in Skill Acquisition

Gegliederte Zeit

Featuring twenty-three essays by outstanding teacher-scholars on topics ranging from Schenkerian theory to gender, The Norton Guide to Teaching Music Theory covers every facet of music theory pedagogy. The volume serves as a reference for theory teachers and a text for pedagogy classes.

Neither an academic tome nor a prescriptive ‘how to’ guide, The Theory and Practice of Online Learning is an illuminating collection of essays by practitioners and scholars active in the complex field of distance education. Distance education has evolved significantly in its 150 years of existence. For most of this time, it was an individual pursuit defined by infrequent postal communication. But recently, three more developmental generations have emerged, supported by television and radio, teleconferencing, and computer conferencing. The early 21st century has produced a fifth generation, based on autonomous agents and intelligent, database-assisted learning, that has been referred to as Web 2.0. The second edition of “The Theory and Practice of Online Learning” features updates in each chapter, plus four new chapters on current distance education issues such as connectivism and social software innovations.

In this new edition of their groundbreaking Kodály Today, Mícheál Houlihan and Philip Tacka offer an expertly-researched, thorough, and — most importantly — practical approach to transforming curriculum goals into tangible, achievable musical objectives and effective lesson plans. Their model — grounded in the latest research in music perception and cognition — outlines the concrete practices behind constructing effective teaching portfolios, selecting engaging music repertoire for the classroom, and teaching musicianship skills successfully to elementary students of all degrees of proficiency. Addressing the most important questions in creating and teaching Kodály-based programs, Houlihan and Tacka write through a practical lens, presenting a clear picture of how the teaching and learning processes go hand-in-hand. Their innovative approach was designed through a close, six-year collaboration between music instructors and researchers, and offers teachers an easily-followed, step-by-step roadmap for developing students’ musical understanding and metacognition skills. A comprehensive resource in the realm of elementary music education, this book is a valuable reference for all in-service music educators, music supervisors, and students and instructors in music education.
The Oxford Handbook of Philosophy in Music Education

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

Perspectives on Arts Education Research in Canada, Volume 2

Dance Teaching Methods and Curriculum Design

Today's music theory instructors face a changing environment, one where the traditional lecture format is in decline. The Routledge Companion to Music Theory Pedagogy addresses this change head-on, featuring battle-tested lesson plans alongside theoretical discussions of music theory curriculum and course design. With the modern student in mind, scholars are developing creative new approaches to teaching music theory, encouraging active student participation within contemporary contexts such as flipped classrooms, music industry programs, and popular music studies. This volume takes a unique approach to provide resources for both the conceptual and pragmatic sides of music theory pedagogy. Each section includes thematic "anchor" chapters that address key issues, accompanied by short "topics" chapters offering applied examples that instructors can readily adopt in their own teaching. In eight parts, leading pedagogues from across North America explore how to most effectively teach the core elements of the music theory curriculum: Fundamentals Rhythm and Meter Core Curriculum Aural Skills Post-Tonal Theory Form Popular Music Who, What, and How We Teach A broad musical repertoire demonstrates formal principles that transcend the Western canon, catering to a diverse student body with diverse musical goals. Reflecting growing interest in the field, and with an emphasis on easy implementation, The Routledge Companion to Music Theory Pedagogy presents strategies and challenges to illustrate and inspire, in a comprehensive resource for all teachers of music theory.

Aural Skills Acquisition

In recent years, music theory educators around the country have developed new and innovative teaching approaches, reintroducing a sense of purpose into their classrooms. In this book, author and veteran music theory educator Jennifer Snodgrass visits several of these teachers, observing them in their music theory classrooms and providing lesson plans that build upon their approaches. Based on three years of field study spanning seventeen states, coupled with reflections on her own teaching strategies, Teaching Music Theory: New Voices and Approaches highlights real-life teaching approaches from effective (and sometimes award-winning) instructors from a wide range of institutions: high schools, community colleges, liberal arts colleges, and conservatories. Throughout the book, Snodgrass focuses on topics like classroom environment, collaborative learning, undergraduate research and professional development, and curriculum reform. She also emphasizes the importance of a diverse, progressive, and inclusive teaching environment throughout, from encouraging student involvement in curriculum planning to designing lesson plans and assessments so that pedagogical concepts can easily be transferred to the applied studio, performance ensemble, and other courses outside of music. An accessible and valuable text designed with the needs of both students and faculty in mind, Teaching Music Theory provides teachers with a vital set of tools to rejuvenate the classroom and produce confident, empowered students.
Guidelines for College Teaching of Music Theory

Engaging Musical Practices: A Sourcebook for Middle School General Music presents numerous ways to engage adolescents in active music making that is relevant to their lives so that they may be more apt to continue their involvement with music as a lifetime endeavor.

The Music Professor Online

Teachers the world over are discovering the importance and benefits of incorporating popular culture into the music classroom. The cultural prevalence and the students' familiarity with recorded music, videos, games, and other increasingly accessible multimedia materials help enliven course content and foster interactive learning and participation. Pop-Culture Pedagogy in the Music Classroom: Teaching Tools from American Idol to YouTube provides ideas and techniques for teaching music classes using elements of popular culture that resonate with students' everyday lives. From popular songs and genres to covers, mixes, and mashups; from video games such as Dance Dance Revolution and Guitar Hero to television shows like American Idol, this exciting collection offers pedagogical models for incorporating pop culture and its associated technologies into a wide variety of music courses. Biamonte has collected well-rounded essays that consider a variety of applications. After an introduction, the essays are organized in 3 sections. The first addresses general tools and technology that can be incorporated into almost any music class: sound-mixing techniques and the benefits of using iPods and YouTube. The middle section uses popular songs, video games, or other aspects of pop culture to demonstrate music-theory topics or to develop ear-training and rhythmic skills. The final section examines the musical, lyrical, or visual content in popular songs, genres, or videos as a point of departure for addressing broader issues and contexts. Each chapter contains notes and a bibliography, and two comprehensive appendices list popular song examples for teaching harmony, melody, and rhythm. Two indexes cross-reference the material by title and by general subject. While written with college and secondary-school teachers in mind, the methods and materials presented here can be adapted to any educational level.

Practical Research Methods in Education


Drawing on decades of teaching experience and the collective wisdom of dozens of the most creative theorists in the country, Michael R. Rogers's diverse survey of music theory—one of the first to comprehensively survey and evaluate the teaching styles, techniques, and materials used in theory courses—is a unique reference and research tool for teachers, theorists, secondary and postsecondary students, and for private study. This revised edition of Teaching Approaches in Music Theory: An Overview of Pedagogical Philosophies features an extensive updated bibliography encompassing the years since the volume was first published in 1984. In a new preface to this edition, Rogers references advancements in the field over the past two decades, from the appearance of the first scholarly journal devoted entirely to aspects of music theory education to the emergence of electronic advances and devices that will provide a supporting, if not central, role in the teaching of music theory in the foreseeable future. With the updated information, the text continues to provide an excellent starting point for the study of music theory pedagogy. Rogers has organized the book very much like a sonata. Part one, "Background," delineates principal ideas and themes, acquaints readers with the author's views of contemporary musical theory, and includes an orientation to an eclectic range of philosophical thinking on the subject; part two, "Thinking and Listening," develops these ideas in the specific areas of mindtraining and analysis, including a chapter on ear training, and part three, "Achieving Teaching Success," recapitulates main points in alternate
contexts and surroundings and discusses how they can be applied to teaching and the evaluation of design and curriculum. Teaching Approaches in Music Theory emphasizes thoughtful examination and critique of the underlying and often tacit assumptions behind textbooks, materials, and technologies. Consistently combining general methods with specific examples and both philosophical and practical reasoning, Rogers compares and contrasts pairs of concepts and teaching approaches, some mutually exclusive and some overlapping. The volume is enhanced by extensive suggested reading lists for each chapter.

Revolutionizing Education with Digital Ink

Technology is an increasingly popular part of music education in schools that attracts students to school music who might not otherwise be involved. In many teacher preparation programs, music technology is an afterthought that does not receive the same extensive treatment as do traditional areas of music teaching such as band, orchestra, choir, and general music. This book helps to establish a theoretical and practical foundation for how to teach students to use technology as the major means for developing their musicianship. Including discussions of lesson planning, lesson delivery, and assessment, readers will learn how to gain comfort in the music technology lab. Theory and Practice of Technology-Based Music Instruction also includes “profiles of practice” that dive into the experiences of real teachers in music technology classes, their struggles, their successes, and lessons we can learn from both. In this second edition, new profiles feature Teachers of Color who use technology extensively in their varied types of music teaching. This edition encourages readers to think about issues of inequity of social justice in music education technology and how teachers might begin to address those concerns. Also updated are sections about new standards that may guide music education technology practice, about distance and technology-enhanced learning during the global pandemic, and about ways to integrate technology in emerging contexts.

Teaching Approaches in Music Theory

Starting Drama Teaching

Offering a brand new approach to teaching music in the primary classroom, Teaching Music Creatively provides training and qualified teachers with a comprehensive understanding of how to effectively deliver a creative music curriculum. Exploring research-informed teaching ideas, diverse practices and approaches to music teaching, the authors offer well-tested strategies for developing children’s musical creativity, knowledge, skills and understanding. With ground-breaking contributions from international experts in the field, this book presents a unique set of perspectives on music teaching. Key topics covered include: Creative teaching, and what it means to teach creatively; Composition, listening and notation; Spontaneous music-making; Group music and performance; The use of multimedia; Integration of music into the wider curriculum; Musical play; Cultural diversity; Assessment and planning. Packed with practical, innovative ideas for teaching music in a lively and creative way, together with the theory and background necessary to develop a comprehensive understanding of creative teaching methods, Teaching Music Creatively is an invaluable resource for undergraduate and postgraduate students in initial teacher training, practising teachers, and undergraduate students of music and education.

Remixing the Classroom

My doctoral thesis has involved two related tasks. The first was to analyse Zoltán Kodály’s philosophy of music education and, on this basis, to develop a computer-assisted instruction method (CAI) for teaching music theory and solfège (ear-training). The second task was to experiment with the effectiveness of this method and compare it with traditional approaches to teaching. Many student find music theory and ear training difficult. During the 1990s, in connection with my licentiate thesis “Solfège in the Computer Classroom” (2000), I initiated this research project, and developed a CAI method for teaching music theory and solfège. I wanted to see just how useful Kodály’s approach could be in computer-aided teaching and learning. The results show that the Kodály approach can be successfully applied to the development of a computer-aided solfège programme and the Kodály system is applicable to new learning environments and teaching practices. In music education CAI is an area with great potential for development. It offers multiple learning options and can enhance students’ motivation to study music theory and ear-training; some of the learning outcomes were even better than with the traditional ways of learning. The results also show, however, that the teacher-pupil interaction is essential in a computer-
A Topical Guide to Schenkerian Literature

Derived from contributions to the Workshop on Pen and Touch Technology on Education (WIPTE) in 2015, this edited volume highlights recent developments for pen and tablet research within the education system with a particular focus on hardware and software developments, comprising the perspectives of teachers, school and university administrators, and researchers for educators at every level. Split into six distinct parts, the book explores topics like how classrooms are increasingly using sketch-based videos, created by teachers and students alike, and how the teaching of key skills such as literacy, languages, math, and art via pen and touch technologies within the classroom are leading to improvements in engagement, learning, and retention levels amongst students. Future perspectives of digital learning, as envisioned by current high school students, are also explored. Revolutionizing Education with Digital Ink is a must-read for those seeking to understand the direction of current and future pen and touch research, its current use in classrooms, and future research directions.

Norton Guide to Teaching Music Theory

In a delightfully self-conscious philosophical "mash-up," Randall Everett Allsup provides alternatives for the traditional master-apprentice teaching model that has characterized music education. By providing examples across the arts and humanities, Allsup promotes a vision of education that is open, changing, and adventurous at heart. He contends that the imperative of growth at the core of all teaching and learning relationships is made richer, though less certain, when it is fused with a student's self-initiated quest. In this way, the formal study of music turns from an education in teacher-directed craft and moves into much larger and more complicated fields of exploration. Through vivid stories and evocative prose, Randall Everett Allsup advocates for an open, quest-driven teaching model that has repercussions for music education and the humanities more generally.

Critical Pedagogy

Pop-Culture Pedagogy in the Music Classroom

School, Family, and Community Partnerships

Theory and Practice of Technology-Based Music Instruction

This volume is a study of the theory and practice of researching education. It examines the philosophical, historical, political and social contexts of researching and the implications of these for the collection and analysis of data. The authors argue that power is ever present in the construction of research texts and this is inevitable, as research imposes a closure of the world through representation and thus is always involved with and implicated in the operation of power. The book addresses such fundamental questions as: What is legitimate knowledge?, What is the relationship between the collection and analysis of data? and How does the researcher's presence in the field affect his or her data?. Divided into three sections, the book reviews the philosophy of research; the strategies and methods of research; and the issues involved in research. The authors present the reader with a balance of theory and practice, providing case studies, examples and tables to support and illustrate their arguments.
The Routledge Companion to Music Theory Pedagogy

Three issues feature as the central themes throughout this book: the nature of social science in general; the nature of educational enquiry in particular; and the links between the language and concepts of research, on the one hand, and those of practice and policy on the other. In analyzing and interrelating these themes, Richard Pring shows their relationship to such central philosophical concepts as meaning, truth, and objectivity. This lucid and ambitious study will be seen as a classic of educational literature. Reviews of the first edition include: “A stimulating and readable bookPring gives a succinct account of the different philosophical positions and makes a balanced evaluation of their strong and weak pointsshould be compulsory reading for all trainee teachers let alone educational researchers.” - Dr Paul Martinez, Learning and Skills Development Agency Reviews Editor “This volume is a textbook and a manifesto, and research students will welcome the clarity with which the various concepts, tools and approaches are outlined. Most teachers will be stimulated by it.” - Times Educational Supplement “Professor Pring’s work is far more than the title modestly claims it to be. As much a primer in philosophy of education as a specialist work on the philosophy of educational research it is lucid and concise on topics ranging from the aim[s] of education to the nature of knowledge.” - Education Review

Kodály Today

What values should form the foundation of music education? And once we decide on those values, how do we ensure we are acting on them? In Values and Music Education, esteemed author Estelle R. Jorgensen explores how values apply to the practice of music education. We may declare values, but they can be hard to see in action. Jorgensen examines nine quartets of related values and offers readers a roadmap for thinking constructively and critically about the values they hold. In doing so, she takes a broad view of both music and education while drawing on a wide sweep of multidisciplinary literature. Not only does Jorgensen demonstrate an analytical and dialectical philosophical approach to examining values, but she also seeks to show how theoretical and practical issues are interconnected. An important addition to the field of music education, Values and Music Education highlights values that have been forgotten or marginalized, underscores those that seem perennial, and illustrates how values can be double-edged swords.

Values and Music Education

The Music Professor Online is a practical volume that provides a window into online music instruction in higher education. Author Judith Bowman highlights commonalities between online and face-to-face teaching, presents a theoretical framework for online learning, and provides practical models and techniques based on interviews with professors teaching online in various music disciplines. This book offers keys for thinking about music education in a post-COVID world, when the importance and interest of online education is of central concern. Part I reviews the growth and significance of online learning and online learning in music, identifies similarities and differences between face-to-face and online teaching, and presents standards and principles for online instruction. It explores development of an online teaching persona, explains teaching presence, and emphasizes the central role of the instructor as director of learning, always in relation to specific disciplines and their signature pedagogies. Part II focuses on the lived online curriculum, featuring online teaching experiences in key fields by professors teaching them online. Bowman explores specific disciplines and their signature pedagogies together with practitioner profiles that provide insights into the thinking and techniques of excellent online music instructors, together with recommendations for prospective online instructors and lessons drawn from the field. Part III summarizes recommendations and lessons from online practitioners, presents an action plan for moving forward with online music instruction, and looks to the future of online instruction in music. Educators will find great use in this comprehensive, thoughtful compendium of reflections from a leading, longtime online music educator.

Teaching Music Creatively

Provides an overview of the current research undertaken across the country, thereby providing a valuable resource for students, professors and research associates working in the arts disciplines, media studies, education, and cultural studies.
Resources in Education

Dance Teaching Methods and Curriculum Design, Second Edition, presents a comprehensive model that prepares students to teach dance in school and community settings. It offers 14 dance units and many tools to help students learn to design lesson plans and units and create their own dance portfolio.

Teaching Music Theory

In The Oxford Handbook of Philosophy in Music Education, editors Wayne D. Bowman and Ana Lucia Frega have drawn together a variety of philosophical perspectives from the profession’s most exciting scholars from all over the world. Rather than relegating philosophical inquiry to moot questions and abstract situations, the contributors to this volume address everyday concerns faced by music educators everywhere. Emphasizing clarity, fairness, rigor, and utility above all, The Oxford Handbook of Philosophy in Music Education will challenge music educators all over the world to make their own decisions and ultimately contribute to the conversation themselves.

Philosophy of Educational Research

Practical solutions for addressing teaching styles and learning styles. Drawing on contemporary psychological insights, this book shows how both teaching and learning styles are rooted in the dynamics of personality. By opening the door to a whole range of teaching techniques addressing the personality needs of different students, Effective Teaching, Effective Learning will prove an invaluable aid to classroom teachers, parents, school psychologists, counselors, administrators, and all those concerned with contemporary educational issues. Filled with practical, concrete suggestions, this book: - Clarifies the strengths and weaknesses of different teaching and learning styles - Helps teachers get more satisfaction out of teaching by identifying new ways to reach students with various learning styles - Matches the different types of learners with the teaching approaches and materials most likely to work for them - Provides specific steps for handling conflict, discipline, and academic and interpersonal issues.

The State of Research in Music Theory

John D. White's comprehensive approach to music education is updated here in the second edition of Guidelines for College Teaching of Music Theory. The text demonstrates presentation styles for developing aural, keyboard, and writing skills as well as examining the theoretical and pedagogical conventions of musical education. Twenty years after the publication of the first edition, this revised second edition responds to the new trends in pedagogical study, highlights the transcendence of the canon by international music styles and popular music, and takes a fresh look at the current state of American academia. Features an additional chapter by William E. Lake on the benefits of technology in the classroom.

Researching Education

How can the studio teacher teach a lesson so as to instill refined artistic sensibilities, ones often thought to elude language? How can the applied lesson be a form of aesthetic education? How can teaching performance be an artistic endeavor in its own right? These are some of the questions Teaching Performance attempts to answer, drawing on the author’s several decades of experience as a studio teacher and music scholar. The architects of absolute music (Hanslick, Schopenhauer, and others) held that it is precisely because instrumental music lacks language and thus any overt connection to the non-musical world that it is able to expose essential elements of that world. More particularly, for these philosophers, it is the density of musical structure—the intricate interplay among purely musical elements—that allows music to capture the essences behind appearances. By analogy, the author contends that the more structurally intricate and aesthetically nuanced a pedagogical system is, the greater its ability to illuminate music and facilitate musical skills. The author terms this phenomenon relational autonomy. Eight chapters unfold a piano-pedagogical system pivoting on the principle of relational autonomy. In grounding piano pedagogy in the aesthetics of absolute music, each domain works on the other. On the one
hand, Romantic aesthetics affords pedagogy a source of artistic value in its own right. On the other hand, pedagogy concretizes Romantic aesthetics, deflating its transcendental pretentions and showing the dichotomy of absolute/utilitarian to be specious.

Teaching Music in Higher Education

To the growing list of Pendragon Press publications devoted to the work of Heinrich Schenker, we wish to announce the addition of this much-needed bibliography. The author, a student of Allen Forte, has created a work useful to a wide range of researchers music theorists, musicologists, music librarians and teachers. The Guide is the largest Schenkerian reference work ever published. At nearly 600 pages, it contains 3600 entries (2200 principal, 1400 secondary) representing the work of 1475 authors. Fifteen broad groupings encompass seventy topical headings, many of which are divided and subdivided again, resulting in a total of 271 headings under which entries are collected.

Engaging Musical Practices

With five newly written chapters and sizable additions to nine original chapters, this second edition of Teaching Music in Higher Education provides a welcome update to author Colleen M. Conway's essential guide. In the book's new chapters, Conway offers insights beyond music and cognition including gender identity, sexual identity, and issues of cultural diversity not addressed in the first edition. Conway also covers technology in instructional settings and includes new references and updated student vignettes. Designed for faculty and graduate assistants working with undergraduate music majors as well as non-majors in colleges and universities, the book is designed to fit within a typical 15-week semester. The book's three sections address concerns about undergraduate curricula that meet National Association of School of Music requirements as well as teacher education requirements for music education majors in most states. Part I includes chapters on assessment and grading in music courses; understanding students' cognitive, musical, and identity growth; and syllabus design. Part II focuses on creating a culture for learning; instructional strategies to facilitate active learning; and applied studio teaching. Part III addresses growth in teaching practices for the college music professor and focuses on the job search in higher education, feedback from students, and navigating a career in higher education. The book features highly useful templates including a departmental assessment report, forms for student midterm and final evaluation, a Faculty Activities Report for music professors, and a tenure and promotion materials packet. Each of the three sections of the book makes reference to relevant research from the higher education or learning sciences literature as well as suggestions for further reading in the various topic areas.

Teaching Performance: A Philosophy of Piano Pedagogy

Practical Research Methods in Education is a hands-on guide which critically explores and scrutinizes research methods used in educational enquiry. Drawing on the research, practical experience and reflections of active researchers, each chapter offers explanations, examples, tasks for students to undertake and suggestions for further reading, all of which are designed to strengthen understanding of practical methods of data collection in educational and social-science research. This insightful book offers: Detailed illustration of a range of data-collection methods and approaches used in educational research Chapters written by active researchers, experienced in addressing challenges of carrying out practical research in education Examples, study tasks and suggestions for further reading in each chapter An exploration of critical reflection and decision-making in relation to research methodology in education Close attention to research ethics Exploring practical methods of data-collection for educational and social-science research. Practical Research Methods in Education is a unique and valuable resource for any students interested and engaged in the planning and completion of their own investigations.

Introduction to Approaches in Music Therapy

As the landscape of choral education changes - disrupted by Glee, YouTube, and increasingly cheap audio production software - teachers of choral conducting need current research in the field that charts scholarly paths through contemporary debates and sets an agenda for new critical thought and practice. Where, in the digitizing world,
is the field of choral pedagogy moving? Editor Frank Abrahams and Paul D. Head, both experienced choral conductors and teachers, offer here a comprehensive handbook of newly-commissioned chapters that provide key scholarly-critical perspectives on teaching and learning in the field of choral music, written by academic scholars and researchers in tandem with active choral conductors. As chapters in this book demonstrate, choral pedagogy encompasses everything from conductors’ gestures to the administrative management of the choir. The contributors to The Oxford Handbook of Choral Pedagogy address the full range of issues in contemporary choral pedagogy, from repertoire to voice science to the social and political aspects of choral singing. They also cover the construction of a choral singer’s personal identity, the gendering of choral ensembles, social justice in choral education, and the role of the choral art in society more generally. Included scholarship focuses on both the United States and international perspectives in five sections that address traditional paradigms of the field and challenges to them; critical case studies on teaching and conducting specific populations (such as international, school, or barbershop choirs); the pedagogical functions of repertoire; teaching as a way to construct identity; and new scholarly methodologies in pedagogy and the voice.

Exploring Learning & Teaching in Higher Education

This thoroughly updated and extended eighth edition of the long-running bestseller Research Methods in Education covers the whole range of methods employed by educational research at all stages. Its five main parts cover: the context of educational research; research design; methodologies for educational research; methods of data collection; and data analysis and reporting. It continues to be the go-to text for students, academics and researchers who are undertaking, understanding and using educational research, and has been translated into several languages. It offers plentiful and rich practical advice, underpinned by clear theoretical foundations, research evidence and up-to-date references, and it raises key issues and questions for researchers planning, conducting, reporting and evaluating research. This edition contains new chapters on: Mixed methods research The role of theory in educational research Ethics in Internet research Research questions and hypotheses Internet surveys Virtual worlds, social network software and netography in educational research. Using secondary data in educational research. Statistical significance, effect size and statistical power Beyond mixed methods: using Qualitative Comparative Analysis (QCA) to integrate cross-case and within-case analyses. Research Methods in Education is essential reading for both the professional researcher and anyone involved in educational and social research. The book is supported by a wealth of online materials, including PowerPoint slides, useful weblinks, practice data sets, downloadable tables and figures from the book, and a virtual, interactive, self-paced training programme in research methods. These resources can be found at: www.routledge.com/cw/cohen.

Journal of Music Theory Pedagogy

The focus of this book is on exploring effective strategies in higher education that promote meaningful learning and go beyond discipline boundaries, with a special emphasis on Subjectivity Learning, Refreshing Lecturing, Learning through Construction, Learning through Transaction, Transformative Learning, Using Technology, and Assessment for Learning and Teaching in particular. The research collected in this book is all based on empirical studies and includes research methods and findings that will be of great interest to teachers and researchers in the area of higher education. The main benefit readers will derive from this book is a meaningful insight into what other teachers around the world are doing in higher education and what lessons they have learned, which will support them in their own teaching.

Research Methods in Education

Why teach drama? How can a newcomer teach drama successfully? How do we recognize quality in drama? Starting Drama Teaching is a comprehensive guide to the teaching of drama in schools. Exploring the aims and purposes of drama, it provides an insight into the theoretical perspectives that underpin practice alongside activities, example lesson plans and approaches to planning. Written in an accessible style, the book addresses such practical issues as setting up role play, how to inject depth into group drama, working with text, teaching playwriting, as well as common problems that arise in the drama classroom and how to avoid them. This fourth edition has been updated to reflect the latest educational thinking and developments in policy and includes: a new chapter on researching drama; an extra section on digital technology and drama; guidance on different approaches to drama; advice on how teachers can achieve and recognize quality work in drama; a discussion of drama concepts including applied theatre, ensemble and rehearsal approaches. Acting on the growing interest in drama both as a separate subject and as a teaching methodology, this book is full of sensible, practical advice for teachers using drama at all levels and in all kinds of different school contexts. Written by an internationally
recognized leading name in drama education, this book is valuable reading for trainee teachers who are new to drama and teachers who wish to update and broaden their range.

**Effective Teaching, Effective Learning**

Strengthen family and community engagement to promote equity and increase student success! When schools, families, and communities collaborate and share responsibility for students' education, more students succeed in school. Based on 30 years of research and fieldwork, this fourth edition of a bestseller provides tools and guidelines to use to develop more effective and equitable programs of family and community engagement. Written by a team of well-known experts, this foundational text demonstrates a proven approach to implement and sustain inclusive, goal-oriented programs. Readers will find: Many examples and vignettes Rubrics and checklists for implementation of plans CD-ROM complete with slides and notes for workshop presentations

**Nonlinear Pedagogy in Skill Acquisition**

Presents a collection of essays that focus on the topic of critical pedagogy and its response to the moral, economic, and social issues in the world.

**Gegliederte Zeit**

Nonlinear Pedagogy is a powerful paradigm for understanding human movement and for designing effective teaching, coaching and training programmes in sport, exercise and physical education (PE). It addresses the inherent complexity in learning movement skills, viewing the learner, the learning environment and the teacher or coach as a complex interacting system. The constraints of individual practice tasks provide the platform for functional movement behaviours to emerge during practice and performance. The second edition includes new materials, of practical, theoretical and empirical relevance, to enhance understanding of how to implement a Nonlinear Pedagogy to support learning in sport, PE and physical activity. There is updated, in-depth discussion on the various pedagogical principles that support Nonlinear Pedagogy and how these principles are applicable in learning designs in sports and physical education. There is further emphasis on examining how transfer of learning is implicated in practice, highlighting its relevance on skill adaptation and talent development. The first part of the book updates the general theoretical framework to explain processes of skill acquisition and motor learning. This edition draws clearer links between skill acquisition, expertise and talent development, focusing on how specificity and generality of transfer have a role to play in the development of learners. The book defines Nonlinear Pedagogy and outlines its key principles of practice. It offers a thorough and critical appraisal of the functional use of instructional constraints and practice design. It discusses methods for creating challenging and supportive individualised learning environments at developmental, sub-elite and elite levels of performance. The second part focuses on the application of Nonlinear Pedagogy in sports and PE. There is a greater emphasis on helping applied scientists and practitioners understand the impact of Nonlinear Pedagogy on transfer of learning. Every chapter is updated to provide relevant contemporary cases and examples from sport and exercise contexts, providing guidance on practice activities and lessons. Nonlinear Pedagogy in Skill Acquisition is an essential companion for any degree-level course in skill acquisition, motor learning, sport science, sport pedagogy, sports coaching practice, or pedagogy or curriculum design in physical education.