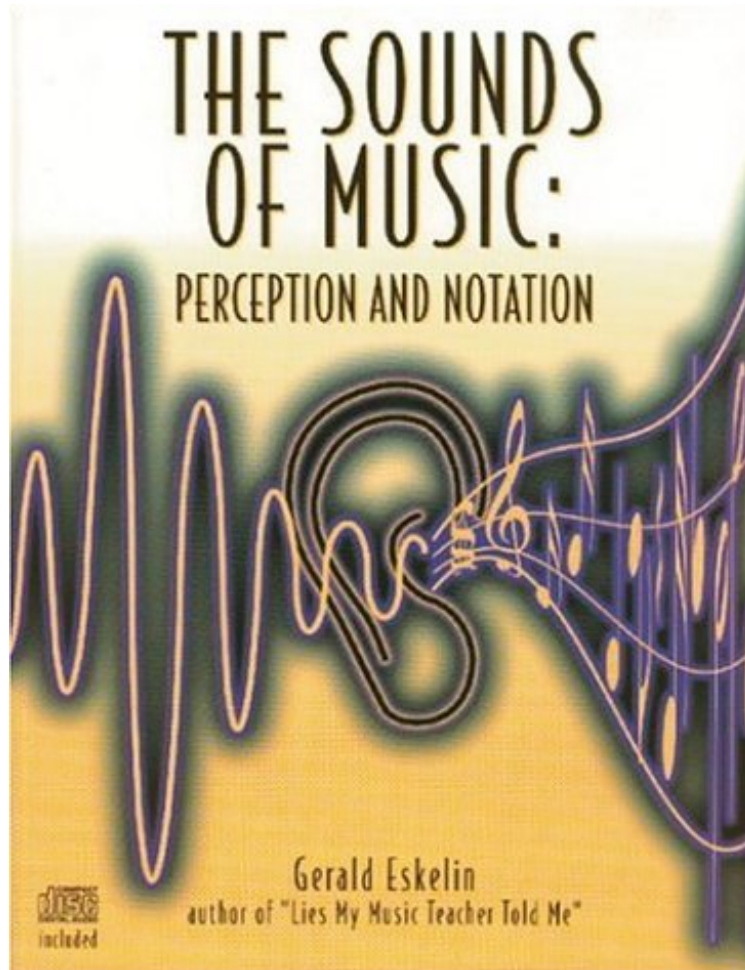


(Get free) The Sounds of Music: Perception and Notation

## The Sounds of Music: Perception and Notation

Gerald Eskelin

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**Gerald Eskelin : The Sounds of Music: Perception and Notation** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Sounds of Music: Perception and Notation:

0 of 0 people found the following review helpful. Undoubtably My Favorite Music BookBy Glenn L. RaglandThis is the most clearly written book I've ever read about how to listen to and understand music. It needs to be put back into publication and used by musicians of all levels and musical pursuits. It is not a book about music theory. It does, however devote some space to the subject and more can be learned there than many of the books I've read, and attempted to read.0 of 0 people found the following review helpful. Five StarsBy John SmithExcellent book.2 of 11 people found the following review helpful. Better than a sleeping pillBy MoonchildI can't imagine anyone trying to learn music from this weighty tome. I was ready to open a vein slogging through the confusion. One gets the sense that the author is trying very hard to show just how gol dang smart he is, and I suspect the glowing reviews are from his friends. This book is anything but reader friendly. Fine books on learning music abound-- sadly this isn't one of them.

The premise of this book is that, like spoken language, music should be experienced as sound before it is learned in its symbolic form, and that when presented this way, a learner is better prepared to navigate the tangles and perplexities of music notation. Drawing on his extensive background as performer, teacher, composer and lecturer, the author cuts through the traditional, sometimes irrational, language of music teaching and reduces terminology to simple and basic ideas. He begins with a discussion of sound itself, and from there proceeds to demonstrate how we hear and organize the specific perceptual structures we call music. Discussions of perception and conception are not clinical in content or style; they are simply based on common experiences and logical conclusions. Plentiful aural and graphic illustrations are provided, enabling the reader to actually hear and see how combinations of pitches and rhythms become meaningful musical expressions. The focus then turns to music notation, showing how music can be captured on paper and later re-created in performance.