



THE  
JUILLIARD REPORT

THE  
JUILLIARD  
REPORT  
ON TEACHING  
THE LITERATURE  
AND MATERIALS  
OF MUSIC



NORTON

# The Juilliard Report On Teaching The Literature And Materials Of Music

**Steve Swayne**



## **The Juilliard Report On Teaching The Literature And Materials Of Music:**

*The Juilliard Report on Teaching the Literature and Materials of Music* Juilliard School of Music, 1953      **The Juilliard Report on Teaching the Literature and Materials of Music.. [Introduction by William Schuman].** Juilliard School, **The Juilliard Report on Teaching the Literature and Materials of Music** Juilliard School of Music (N.Y.), 1953

*Juilliard* Andrea Olmstead, 1999 In this first comprehensive history Andrea Olmstead takes us behind the scenes and into the practice rooms studios and offices of one of the most famous music schools in the world The roster of Juilliard faculty and their students reads like a veritable who's who of the performing arts world The music school has counted Josef and Rosina Lhevinne and Olga Samaroff Stokowski among its faculty with students including Richard Rodgers Van Cliburn James Levine Leontyne Price Miles Davis and Itzhak Perlman The dance faculty has included Jos Limón Anna Sokolow and the venerable Martha Graham while such bright lights as Robin Williams Kevin Kline Patti LuPone and Mandy Patinkin have emerged from the youngest department in the school the Drama Division What is it really like to be immersed in the rarefied ultra competitive conservatory atmosphere of Juilliard Olmstead has pored over archival records and ephemeral material and conducted dozens of unprecedented interviews to paint a true picture of the school's private side and the accomplishments and foibles of its leaders Through its various incarnations as the Institute of Musical Art the Juilliard Musical Foundation the Juilliard School of Music and The Juilliard School stormy directorships and controversies have left their mark Augustus Juilliard's multi million dollar bequest in 1919 the expensive move to the Lincoln Center complex and dozens of episodes of power brokering arrogance intimidation secrecy and infighting Balanced against these are the vision dedication talent and determination of generations of gifted teachers students and administrators For nearly a century Juilliard has trained the artists who compose the elite corps of the performing arts community in the United States Juilliard A History affirms the school's artistic legacy of great performances as the one constant amid decades of upheaval and change      **William**

**Schuman** K. Gary Adams, 1998-05-30 William Howard Schuman a celebrated figure in 20th century music was a composer and a copious writer on music and music education Early on as a composer he received the attention of several musicians and writers such as Nathan Broder Elliott Carter and Leonard Bernstein He was the recipient of numerous prestigious awards including the Pulitzer Prize a Guggenheim Fellowship and the New York Music Critics Circle Award After teaching at Sarah Lawrence College from 1935 to 1945 and serving as president of the Juilliard School from 1945 to 1962 Schuman assumed the presidency of Lincoln Center where he successfully implemented that institution's artistic programs Schuman who composed in several genres is perhaps best known for his orchestral compositions and choral music This reference work provides a biography and a thorough catalog and guide to Schuman's writings and compositions and to the current research available on this gifted and multi talented musician An invaluable resource to music scholars interested in William Schuman's career five sections provide accessible detailed information a biography works and performances discography bibliography

and bibliography of writings by Schuman The biography traces Schuman's life and career with an emphasis on illustrating his compositional activity The bibliography includes books dissertations articles and reviews that chronicle Schuman's activities from his days as a young composer to his death in 1992 An author index index of compositions and general index complete this in depth reference on William Schuman      **Music in American Higher Education** Edward Brookhart,1988      *The Routledge Companion to Music Theory Pedagogy* Leigh VanHandel,2020-02-19 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 and the University Music Undergraduate](#) Colin R. Wright,2016-12-14 Research indicates that aural skills are vital in developing musical expertise yet the precise nature of those skills and the emphasis placed upon them in educational contexts merit closer attention and exploration This book assesses the relevance of aural in a university music degree and as a preparation for the professional career of a classical musician By way of the discussion of four empirical studies two main areas are investigated firstly the relationship between university music students aural ability and their overall success on a music degree programme and secondly the views of music students and professional musicians about aural and its relevance to their career are analysed The subject is investigated particularly in the light of the current socio educational background of the past fifty years which has greatly influenced the participation of music and the study and development of musicianship Many related issues are touched upon as part of the research for this project and these emerge as relevant topics in the discussion of aural Apart from students and musicians views on training and singing aspects considered include the role of improvisation memorisation and notation examinations absolute pitch and the affinity with language all of which have a part to play in the debate about the importance of aural      **The Music of William Schuman, Vincent Persichetti, and Peter**

**Mennin** Walter Simmons, 2017-03-09 William Schuman Vincent Persichetti and Peter Mennin were three of the most significant American composers of the 20th century yet their music has largely disappeared from view since their respective deaths. Because they each spent the majority of their careers working at the Juilliard School and Lincoln Center their music is often viewed as interchangeable. In *The Music of William Schuman Vincent Persichetti and Peter Mennin* Voices of Stone and Steel Walter Simmons provides a thorough examination of the lives and work of these artists clarifying their considerable individuality both as composers and as human beings. The book begins with a comprehensive introduction summarizing the conventional view of the history of American music while noting the marginalization of traditionalist composers those who preferred to work with the musical forms and developmental principles on which the body of Western classical music is based. In the chapters that follow each composer is presented through a brief overview and a biographical essay followed by a general description of his style. Extensively researched and including detailed discussions and insights the sections include lists of the composer's most representative fully realized works and then provide systematic overviews of most or all of their compositions giving the reader a general understanding of the artist and his work. The overviews contain a description of each composition information concerning first performance and first recording excerpts from reviews as well as Simmons' own critical assessment of each and a statement of its place within the composer's output as a whole. A selected bibliography and essential discography follows at the end of each chapter.

**Music Clubs Magazine**, 1937      **Orpheus in Manhattan** Steve Swayne, 2014-04 *Orpheus in Manhattan* is the first comprehensive biography of Schuman that draws heavily upon his writings and on other archival materials. Filled with new discoveries and revisions of the received historical narrative *Orpheus in Manhattan* repositions Schuman as a major figure in America's musical life. *Journal of Research in Music Education*, 1958      Catalog of Copyright Entries. Third Series Library of Congress. Copyright Office, 1954 Includes Part 1 Number 2 Books and Pamphlets Including Serials and Contributions to Periodicals      **Official Bulletin**, 1929      **Music Clubs Magazine**, 1953      Catalog of Copyright Entries Library of Congress. Copyright Office, 1953      **Revolutionizing Children's Records** David Bonner, 2007-11-26 Young People's Records and Children's Record Guild were the first commercially significant record clubs in the world. By applying proven book club methods to the field of phonograph records these two related companies attracted some hundred thousand subscribers at their peak and serviced perhaps a million members in their existence. *Revolutionizing Children's Records* The Young People's Records and Children's Record Guild Series 1946-1977 tells the history of YPR/CRG explaining how these two labels intersected important developments in the histories of mass marketing recording technology educational philosophy folk music contemporary composition and Cold War politics. David Bonner covers in detail the history of YPR/CRG tracing its influences back to the beginnings of music education in the 19th Century and incorporating the impact of the American folk music revival on music educators. The narrative follows the career paths of the company principals such as its progressive founder Horace Grenell the musicians who

recorded for him like American folk music revival pioneer Tom Glazer and the record industry offshoots they created in the process Bonner considers advances the club made in recording technology as the first record label devoted exclusively to unbreakable vinyl discs and provides a comprehensive summary of record club marketing including the application of music appreciation to phonograph records He also charts the commercial critical and political response to these endeavors including an historical footnote to the Red Scare unavailable in existing Cold War literature A complete and detailed discography listing every YPR and CRG recording including all known writers and performers concludes this excellent reference for scholars nostalgists and phonographic fanatics *American Musicological Society* Mark Germer,1990

**Southwestern Louisiana Journal** ,1957 *Vincent Persichetti* Andrea Olmstead,2018-10-16 Winner of the 2019 ASCAP Deems Taylor Award for Outstanding Musical Biography Vincent Persichetti *Grazioso* Grit and Gold is the first critical biography of this esteemed American composer bringing together thorough scholarship by Andrea Olmstead and contributions by prominent performers Olmstead weaves a captivating narrative of the composer from his early life and musical training starting with his early career in Philadelphia during the 1920s and 30s and through his teaching at Juilliard and death in 1987 The book sheds light on Persichetti s personal and professional life the multiple forces that shaped his musical development and his far reaching influence on the modern American composition scene In addition to Olmstead s biographical and analytical treatment of the composer notable performers bring fresh insights to individual pieces Among the contributors are C Matthew Balensuela solo wind *Parables* Geoffrey Burleson *Concerto for Piano Four Hands and Piano Quintet* Mirian Conti *Poems and Frog Dance* for piano Andrew Mast *Divertimento* for wind ensemble and Larry Thomas Bell *Harmonium song cycle Piano Concerto and Ninth Symphony* Scholars performers and all lovers of Persichetti s music will find Olmstead s book compelling as it enshrines Persichetti s legacy as a composer teacher and pianist Those seeking to perform teach or simply enjoy Persichetti s music will find this an invaluable resource

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## **Table of Contents The Juilliard Report On Teaching The Literature And Materials Of Music**

1. Understanding the eBook The Juilliard Report On Teaching The Literature And Materials Of Music
  - The Rise of Digital Reading The Juilliard Report On Teaching The Literature And Materials Of Music
  - Advantages of eBooks Over Traditional Books
2. Identifying The Juilliard Report On Teaching The Literature And Materials Of Music
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an The Juilliard Report On Teaching The Literature And Materials Of Music
  - User-Friendly Interface
4. Exploring eBook Recommendations from The Juilliard Report On Teaching The Literature And Materials Of Music
  - Personalized Recommendations
  - The Juilliard Report On Teaching The Literature And Materials Of Music User Reviews and Ratings
  - The Juilliard Report On Teaching The Literature And Materials Of Music and Bestseller Lists
5. Accessing The Juilliard Report On Teaching The Literature And Materials Of Music Free and Paid eBooks
  - The Juilliard Report On Teaching The Literature And Materials Of Music Public Domain eBooks
  - The Juilliard Report On Teaching The Literature And Materials Of Music eBook Subscription Services

- The Juilliard Report On Teaching The Literature And Materials Of Music Budget-Friendly Options
- 6. Navigating The Juilliard Report On Teaching The Literature And Materials Of Music eBook Formats
  - ePub, PDF, MOBI, and More
  - The Juilliard Report On Teaching The Literature And Materials Of Music Compatibility with Devices
  - The Juilliard Report On Teaching The Literature And Materials Of Music Enhanced eBook Features
- 7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of The Juilliard Report On Teaching The Literature And Materials Of Music
  - Highlighting and Note-Taking The Juilliard Report On Teaching The Literature And Materials Of Music
  - Interactive Elements The Juilliard Report On Teaching The Literature And Materials Of Music
- 8. Staying Engaged with The Juilliard Report On Teaching The Literature And Materials Of Music
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers The Juilliard Report On Teaching The Literature And Materials Of Music
- 9. Balancing eBooks and Physical Books The Juilliard Report On Teaching The Literature And Materials Of Music
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection The Juilliard Report On Teaching The Literature And Materials Of Music
- 10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine The Juilliard Report On Teaching The Literature And Materials Of Music
  - Setting Reading Goals The Juilliard Report On Teaching The Literature And Materials Of Music
  - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of The Juilliard Report On Teaching The Literature And Materials Of Music
  - Fact-Checking eBook Content of The Juilliard Report On Teaching The Literature And Materials Of Music
  - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
- 14. Embracing eBook Trends



- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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