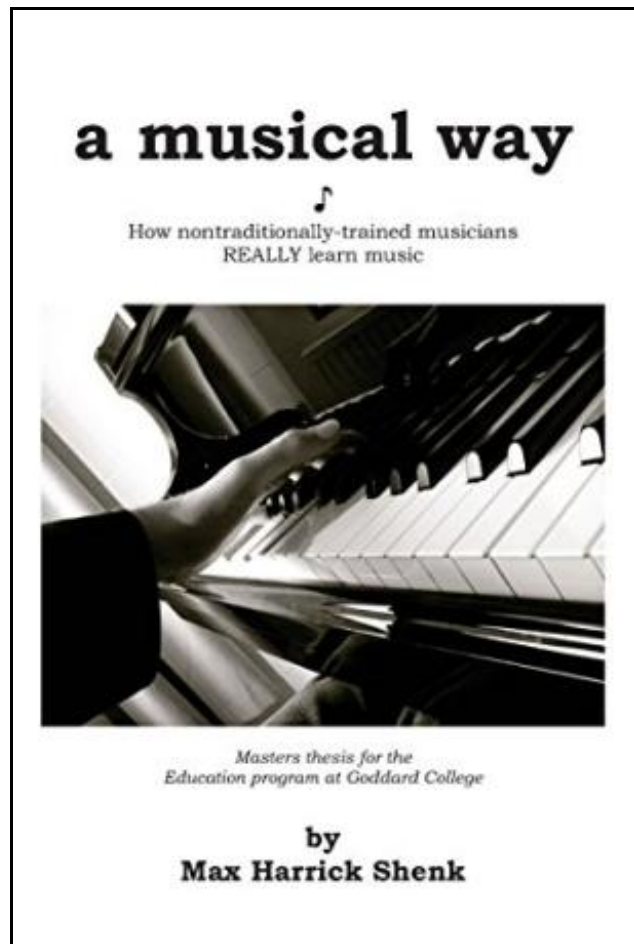


A Musical Way How non-traditionally-trained musicians REALLY learn music



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Reviews

This book is really gripping and intriguing. It is written in easy words and never confusing. You can expect to like the way the blogger creates this pdf.

(Summer Jacobson)

A MUSICAL WAY HOW NON-TRADITIONALLY-TRAINED MUSICIANS REALLY LEARN MUSIC



Paperback. Book Condition: New. Paperback. 92 pages. They were all terrible sight readers in (Duke Ellingtons) band. Ellingtons sidemen didnt learn Ellingtons music by reading it. They got it by playing every night. Billy May, jazz arrangerQ: How did you learn to play the saxophoneLester Young: Just picked up the m-----f---er and started playing it! A lot of the boys didnt read music, but they had a good mind-- we called it a good ear. All we wanted to know was how did it sound. . . wasnt nothing written down. Louis ArmstrongMany of the greatest musicians of the last hundred years learned music outside of the academy: with little or no formal training, musicians like John Lennon, Merle Haggard, Burt Bacharach, Paul Simon, and others became greater than many musicians who took lessons their whole lives. How did these and other non-traditionally trained musicians learn music Are there common ways that non-traditionally-trained musicians follow to become proficient as players, singers and composers in spite of their lack of formal training And can those ways be formalized into a musical pedagogy that could, in fact, be a more effective method of mentoring musicians than the traditional academic approach of lessons, theory and studyIn A Musical Way, Max Harrick Shenk explores the ways that we learn music in spite of formal training, reflecting on his own experiences as a listener, songwriter and musician, and drawing on the experiences of musicians who not only learned music without lessons or schooling, but often didnt even realize that they were learning. Shenk takes those experiences and proposes a musical way that a teacher could use to help a musically-interested student express his or her musical ideas, without getting hung up or stuck on technique, theory or an uninteresting, uninspiring repertoire. I realized I was...



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