

# music pedagogy robert duke

**music pedagogy robert duke** represents a significant contribution to the field of music education, blending rigorous research with practical teaching methodologies. Robert Duke is a renowned figure whose work emphasizes the intersection of psychology, neuroscience, and music learning. His research explores how musicians develop skills, the cognitive processes involved in practice, and effective strategies for teaching music to learners of all ages. This article delves into the key concepts of music pedagogy Robert Duke advocates, including his approach to motivation, practice, and musical development. Additionally, it highlights his scholarly contributions and the impact of his work on contemporary music instruction. The following sections will cover his educational philosophy, research findings, practical applications in music teaching, and guidance for educators seeking to apply his principles.

- Overview of Robert Duke's Contributions to Music Pedagogy
- Core Principles in Music Pedagogy According to Robert Duke
- Research on Motivation and Practice in Music Learning
- Applications of Robert Duke's Pedagogical Strategies
- Impact on Music Education and Future Directions

## Overview of Robert Duke's Contributions to Music Pedagogy

Robert Duke is a distinguished scholar in the domain of music education, particularly known for integrating psychological insights with music teaching practices. His work has expanded the understanding of how musicians learn and develop expertise over time. Through empirical research and theoretical analysis, Duke has provided a framework that informs music educators about effective teaching methods grounded in cognitive science. His contributions have been widely recognized in academic circles and have influenced curricula, teacher training, and student engagement strategies in music pedagogy.

## Academic Background and Career

Robert Duke holds advanced degrees in music education and psychology, enabling him to approach music pedagogy from a multidisciplinary perspective. He has served as a professor and researcher at leading universities, where he has published extensively on topics such as music cognition, motivation, and practice habits. Duke's career includes numerous presentations at international conferences and contributions to key academic journals, establishing him as an authority in the intersection of music performance and education.

## Major Publications and Works

Among Duke's influential publications is his well-regarded book that synthesizes research on music practice and motivation, offering practical advice for educators and learners. His articles often explore themes such as deliberate practice, self-regulation in music learning, and the psychological factors that affect musical growth. These works serve as essential resources for music teachers aiming to enhance instructional effectiveness through evidence-based approaches.

## Core Principles in Music Pedagogy According to Robert Duke

Central to Robert Duke's music pedagogy philosophy is the belief that effective music teaching must be informed by an understanding of how students think, feel, and develop musically. This pedagogical framework emphasizes learner-centered strategies that foster intrinsic motivation and active engagement. Duke advocates for teaching methods that align with cognitive development stages and that encourage reflective practice.

### Emphasis on Motivation and Engagement

Duke highlights motivation as a critical component in successful music learning. He distinguishes between extrinsic and intrinsic motivation, urging educators to cultivate an environment where students find personal meaning and satisfaction in their musical pursuits. Such motivation supports sustained effort and resilience during challenging practice periods.

### Deliberate Practice and Skill Development

A key principle in Duke's approach is the concept of deliberate practice—focused, goal-oriented practice designed to improve specific aspects of performance. Duke stresses the importance of structured practice sessions that include clear objectives, immediate feedback, and opportunities for self-assessment. This approach helps learners develop technical proficiency and musical expressiveness effectively.

### Holistic Musical Growth

Beyond technical skills, Duke's pedagogy encompasses emotional, cognitive, and social dimensions of music learning. He encourages educators to integrate activities that enhance listening skills, creativity, and emotional expression, fostering well-rounded musicianship.

## Research on Motivation and Practice in Music Learning

Robert Duke's research extensively investigates the psychological underpinnings of motivation and practice behaviors in music learners. His studies reveal how motivation influences practice quality and quantity, ultimately affecting performance outcomes. By examining various motivational constructs, Duke provides insights into how teachers can better support students' commitment to music learning.

## **Types of Motivation in Music Learning**

Duke distinguishes between different types of motivation, including intrinsic motivation, extrinsic motivation, and self-determined motivation. His findings suggest that intrinsic motivation, where learners engage in music for personal satisfaction and enjoyment, leads to deeper learning and persistence.

## **Factors Affecting Practice Effectiveness**

Research conducted by Duke identifies several factors that influence the effectiveness of music practice:

- Goal setting and focus during practice sessions
- Use of mental practice and visualization techniques
- Feedback from teachers and self-monitoring
- Emotional regulation and stress management during practice

These elements contribute to more productive practice habits and improved musical outcomes.

## **Role of Self-Regulation and Metacognition**

Duke's work emphasizes the importance of self-regulation—the ability of learners to plan, monitor, and adjust their practice strategies. Metacognitive skills enable musicians to reflect on their progress and identify areas for improvement, leading to more efficient learning processes.

## **Applications of Robert Duke's Pedagogical Strategies**

Educators can apply Robert Duke's pedagogical principles to enhance music instruction in a variety of settings. His strategies support differentiated teaching that meets diverse learner needs and encourages lifelong engagement with music.

## **Implementing Deliberate Practice in the Classroom**

Music teachers can structure lessons to incorporate deliberate practice techniques by:

- Setting specific, measurable goals for each practice session
- Providing immediate and constructive feedback
- Encouraging students to engage in self-assessment and reflection

- Breaking down complex skills into manageable components

This structured approach maximizes practice efficiency and skill acquisition.

## **Fostering Motivation and Autonomy**

To cultivate intrinsic motivation, educators are encouraged to:

- Offer choices in repertoire and practice methods
- Create a supportive, positive learning environment
- Recognize and celebrate individual progress
- Connect musical activities to students' personal interests and goals

These tactics promote learner autonomy and sustained enthusiasm for music.

## **Integrating Cognitive and Emotional Development**

Duke's pedagogy advocates for activities that develop cognitive skills such as memory and critical listening, as well as emotional skills like expression and empathy. Teachers can incorporate improvisation, composition, and group performance to address these areas holistically.

## **Impact on Music Education and Future Directions**

The influence of music pedagogy Robert Duke has shaped contemporary music education by grounding teaching practices in scientific research and practical application. His work continues to inspire educators, researchers, and institutions to adopt evidence-based approaches that enhance student learning and motivation.

## **Advancing Research and Teacher Training**

Duke's interdisciplinary research encourages ongoing investigation into the cognitive and emotional aspects of music education. His pedagogical models serve as a foundation for developing teacher training programs that emphasize psychological principles alongside musical expertise.

## **Enhancing Student Outcomes and Engagement**

Implementation of Duke's strategies has demonstrated improvements in student engagement, practice habits, and overall musical achievement. His emphasis on motivation and deliberate practice contributes to

more effective and fulfilling music learning experiences.

## **Future Trends in Music Pedagogy**

Building on Duke's contributions, future directions in music pedagogy may focus on:

- Integrating technology to support personalized learning
- Expanding research on social and cultural factors in music education
- Developing comprehensive frameworks that address emotional intelligence in music learners
- Promoting inclusivity and accessibility in music teaching

These trends align with Duke's vision of a holistic and scientifically informed music education landscape.

## **Frequently Asked Questions**

### **Who is Robert Duke in the field of music pedagogy?**

Robert Duke is a renowned music educator and researcher known for his contributions to music pedagogy, focusing on effective teaching methods and musicians' psychological development.

### **What are some key themes in Robert Duke's music pedagogy research?**

Key themes in Robert Duke's research include motivation in music learning, the role of emotion in music performance, practice strategies, and how social and psychological factors influence music education.

### **Has Robert Duke published any influential books on music pedagogy?**

Yes, Robert Duke has authored several influential books, including 'Intelligent Music Teaching: Essays on the Core Principles of Effective Instruction,' which explores evidence-based teaching practices in music education.

### **How does Robert Duke suggest music teachers enhance student motivation?**

Robert Duke emphasizes understanding students' individual interests, setting achievable goals, providing constructive feedback, and creating engaging and meaningful learning experiences to boost motivation.

## What role does emotion play in Robert Duke's approach to music pedagogy?

Duke highlights that emotions significantly impact music learning and performance, advocating for teaching methods that acknowledge and harness emotional experiences to deepen musical understanding and expression.

## How can Robert Duke's research inform practice strategies for music students?

Duke's research suggests that deliberate, focused practice with clear objectives and reflective self-assessment leads to more effective skill development than simply increasing practice time.

## Where can educators access Robert Duke's work on music pedagogy?

Educators can find Robert Duke's work through academic journals, books published by major educational publishers, his university webpage, and presentations at music education conferences.

## Additional Resources

### 1. *Intelligent Music Teaching: Essays on the Core Principles of Effective Music Education*

This book by Robert Duke explores foundational principles of music pedagogy, emphasizing a thoughtful and student-centered approach. Duke discusses how teachers can foster musicianship by focusing on motivation, practice strategies, and meaningful feedback. It serves as a valuable guide for music educators seeking to deepen their teaching philosophy.

### 2. *The Well-Tempered Keyboard Teacher*

In this comprehensive resource, Robert Duke provides practical advice for piano teachers, combining pedagogical theory with hands-on techniques. The book covers topics such as lesson planning, repertoire selection, and addressing diverse student needs. It is ideal for both novice and experienced keyboard instructors aiming to enhance their teaching effectiveness.

### 3. *Great Pedagogues: Robert Duke on Music Teaching and Learning*

This collection of essays and interviews presents Robert Duke's insights into effective music teaching and learning processes. The book highlights his research on motivation, practice habits, and student engagement. It offers educators a deep dive into evidence-based pedagogical strategies.

### 4. *Motivation and Music Teaching: Strategies for Inspiring Students*

Robert Duke addresses the critical role of motivation in music education in this focused work. He examines psychological theories and practical methods to inspire students' sustained interest and commitment. The book is a valuable tool for teachers looking to create a motivating and supportive learning environment.

#### 5. *Practice Smart: Efficient Strategies for Music Students and Teachers*

This book outlines effective practice techniques based on Robert Duke's research, helping students maximize their practice time. Teachers will find guidance on instructing students to develop self-regulated learning habits. The clear strategies support skill development and long-term musical growth.

#### 6. *Assessment in Music Education: Principles and Practices*

Robert Duke explores assessment methods tailored for music education, focusing on formative and summative approaches. The book discusses how to measure student progress meaningfully while promoting positive learning experiences. It is an essential resource for educators aiming to implement fair and effective assessments.

#### 7. *Developing Musicality: A Guide for Music Teachers*

In this practical guide, Robert Duke offers strategies to help students cultivate musical expression and understanding. The book emphasizes the integration of technical skills with artistic interpretation. Teachers will find numerous activities and examples to enhance their students' musical development.

#### 8. *Teaching Music to Diverse Learners*

Robert Duke addresses the challenges and opportunities of teaching music in diverse classrooms. The book provides culturally responsive teaching strategies and ways to adapt instruction to varied learning styles. It is an important resource for educators committed to inclusivity and equity in music education.

#### 9. *Reflective Practice in Music Teaching*

This book encourages music teachers to engage in reflective practice to improve their instructional methods continually. Robert Duke offers frameworks and prompts to help educators critically analyze their teaching experiences. The work supports professional growth and enhanced student outcomes through thoughtful self-evaluation.

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**music pedagogy robert duke: Intelligent Music Teaching** Robert A. Duke, 2005 In this collection of essays, the author describes fundamental principles of human learning in the context of teaching music. Written in a conversational style, the individual essays outline the elements of intelligent, creative teaching. Duke effectively explains how teachers can meet the needs of individual students from a wide range of abilities by understanding more deeply how people learn. Teachers and interested parents alike will benefit from this informative book.

**music pedagogy robert duke: An Orientation to Musical Pedagogy** Birch P. Browning, 2017-04-07 Novice music teachers and music education students struggle to form an identity that

synthesizes 'musician' with 'music teacher,' and to separate themselves from their prior experiences to think critically about music-making and music instruction. Throughout this text, readers are encouraged to both reject and reflect upon their prior experience and are provided with new frameworks of understanding about both music-making and music instruction, as they form a new personal philosophy of musicianship and pedagogy. Ultimately, the purpose of this text is to provide foundational knowledge for subsequent learning as students become both musician and music pedagogue.

**music pedagogy robert duke:** The Oxford Handbook of Music Education, Volume 1 Gary E. McPherson, Graham F. Welch, 2012-09-13 The two volumes of The Oxford Handbook of Music Education offer a comprehensive overview of the many facets of musical experience, behavior and development in relation to the diverse variety of educational contexts in which they occur. In these volumes, an international list of contributors update and redefine the discipline through fresh and innovative principles and approaches to music learning and teaching.

**music pedagogy robert duke:** Compassionate Music Teaching Karin S. Hendricks, 2018-01-24 Compassionate Music Teaching provides a framework for music teaching in the 21st century by outlining qualities, skills, and approaches to meet the needs of a unique and increasingly diverse generation of students. The text focuses on how six qualities of compassion (trust, empathy, patience, inclusion, community, and authentic connection) have made an impact in human lives, and how these qualities might relate to the practices of caring and committed music teachers. This book bridges the worlds of research and practice, discussing cutting-edge topics while also offering practical strategies that can be used immediately in music studios and classrooms. Each chapter is addressed from multiple perspectives, including: research in music, education, psychology, sociology, and related fields; insights from various students and teachers across the United States; and an in-depth study of five music teachers who represent a broad range of genres, student ages, and pedagogical approaches. The book is dedicated to exploring those conditions that help students not only to learn, but also to grow, thrive, and freely express—and become compassionate musicians, teachers, performers, and people as well.

**music pedagogy robert duke:** Fundamentals of Piano Pedagogy Merlin B. Thompson, 2017-09-04 How can piano teachers successfully foster student participation and growth from the outset? How can teachers prepare and sustain their influential work with beginner student musicians? This book presents answers to these questions by making important connections with current music education research, masters of the performance world, music philosophers, and the author's 30-year career as a piano pedagogy instructor in Canada, the USA, Australia, New Zealand, and Japan. It investigates the multilayered role piano teachers play right from the very beginning – the formative first four to five years during which teachers empower students to explore and expand their own emerging musical foundations. This book offers a humane, emancipatory, and generous approach to teaching by grappling with some of the most fundamental issues behind and consequences of studio music teaching. More experiential than abstract and cerebral, it demonstrates how teaching beginner piano students involves an attentiveness to musical concerns like our connection to music, learning to play by ear and by reading, caring for music, the importance of tone and technique, and helping students develop fluency through their accumulated repertoire. Teaching beginner students also draws on personal aspects like independence and authenticity, the moral and ethical dignity associated with democratic relationships, and meaningful conversations with parents. Further, another layer of teaching beginners acknowledges both sides of the coin in terms of growth and rest, teaching what is and what might be, as well as supporting and challenging student development. In this view, how teachers fuel authentic student musicians from the beginning is intimately connected to the knowledge, beliefs, and values that permeate their thoughts and actions in everyday life. Fundamentals of Piano Pedagogy stands out as a much-needed instructional resource with immense personal, practical, social, philosophical, educational, and cultural relevance for today's studio music teachers. Its humanistic and holistic approach invites teachers to consider not only who they are and what music means to them, but also what they have

yet to imagine about themselves, about music, their students, and life.

**music pedagogy robert duke: Teaching Piano Pedagogy** Courtney Crappell, 2019-05-31  
Providing essential tools to transform college piano students into professional piano teachers, Courtney Crappell's Teaching Piano Pedagogy helps teachers develop pedagogy course curricula, design and facilitate practicum-teaching experiences, and guide research projects in piano pedagogy.

**music pedagogy robert duke: Instrumental Music Education** Evan Feldman, Ari Contzius, 2024-07-26  
Instrumental Music Education: Teaching with the Theoretical and Practical in Harmony, Fourth Edition, is intended for college instrumental music education majors studying to be band and orchestra directors at the elementary, middle school, and high school levels. Its fundamental goal is to prepare music teachers for the real world, looking at the topics vital to running a successful instrumental music program, while balancing musical, theoretical, and practical approaches. A central theme is the compelling parallel between language and music, including sound-to-symbol pedagogies. Understanding this connection improves the teaching of melody, rhythm, composition, and improvisation. Unique to this book is its research-based approach; its overview of a variety of educational sites is more extensive than any similar resource. Its accompanying Instructor and Student Resources include over 120 videos filmed with high school, college, and community concert, pedagogy videos for all wind and string instruments, presented by professional players and teachers. New to this edition: A section on social emotional learning (SEL) An introduction to culturally responsive teaching Additional discussion of teaching composition, improvisation, and creativity Expanded discussion of the advantages, challenges, and philosophies surrounding teaching ensembles other than band and orchestra Many updates and additions throughout the text Offering best practices rooted in experience and clear, balanced coverage of pedagogical, philosophical, and administrative issues, this textbook effectively prepares future band and orchestra instructors to teach at all levels.

**music pedagogy robert duke: The ^ASavvy Music Teacher** David Cutler, 2015-08-17  
The Savvy Music Teacher unveils a clear and realistic blueprint for independent music teachers to earn a respectable living while increasing impact. Integrating seven large-scale income/impact streams, this model paves the way for a varied and exciting livelihood which features vignettes of extraordinary savvy music teachers.

**music pedagogy robert duke: Egotism, Elitism, and the Ethics of Musical Humility**  
Assistant Professor of Music Teaching and Learning William J Coppola, William J. Coppola, 2025  
Scenes from the music video unravel quickly under a piano loop and an 808 drum groove. The figure raps from Jesus' center seat of a long table depicting DaVinci's The Last Supper. He lies in a pile of cash as fawning women count it all around him. Cloaked in white, he stands among a sea of men dressed in black. Sit down, he repeatedly commands while he stubbornly stands. Be humble. The all-caps title of Kendrick Lamar's hit song HUMBLE. leaves no question that his song is, or should be, about humility. Yet, many would probably write it off as an audacious display of bravado instead. His opening question - wicked or weakness? - points precisely to this contradiction: a socially constructed binary between arrogance and humility. A Black man who projects strength, resilience, and pride is judged as arrogant; wicked. But to be humble is to be servile; weak--

**music pedagogy robert duke: College Music Curricula for a New Century** Robin D. Moore, 2017-04-03  
Critiques and calls for reform have existed for decades within music education, but few publications have offered concrete suggestions as to how things might be done differently. Motivated by a desire to do just that, College Music Curricula for a New Century considers what a more inclusive, dynamic, and socially engaged curriculum of musical study might look like in universities. Editor Robin Moore creates a dialogue among faculty, administrators, and students about what the future of college music instruction should be and how teachers, institutions, and organizations can transition to new paradigms. Including contributions from leading figures in ethnomusicology, music education, theory/composition, professional performance, and administration, College Music Curricula for a New Century addresses college-level curriculum

reform, focusing primarily on performance and music education degrees, and offer ideas and examples for a more inclusive, dynamic, and socially engaged curriculum of applied musical study. This book will appeal to thoughtful faculty looking for direction on how to enact reform, to graduate students with investment in shaping future music curricula, and to administrators who know change is on the horizon and seek wisdom and practical advice for implementing change. *College Music Curricula for a New Century* reaches far beyond any musical subdiscipline and addresses issues pertinent to all areas of music study.

**music pedagogy robert duke: *The Emergence of the U.S. School Steel Band Movement*** Brandon L. Haskett, 2018-12-05 This work examines the spread of the steelpan art form within U.S. music education, specifically in schools and universities. This is set within the context of a large Caribbean diaspora, which brought the music and culture to the U.S. This is followed by an in-depth examination into the implications for steel bands and music education going forward. This research includes 'family trees' that illustrate the impact of various programs on the spread of the art form and includes information on one of the earliest U.S. school steel band programs in the concluding case study chapter. The work includes numerous resources for steel band directors and music educators interested in this topic.

**music pedagogy robert duke: *Queering Vocal Pedagogy*** William Sauerland, 2022-05-15 *Queering Vocal Pedagogy* presents a new vision of gender-affirming vocal music education and richly explores the experiences, perspectives, and vocal training of trans(gender) and genderqueer singers. This groundbreaking text weaves together singers' narratives with the practices and pedagogies of their teachers to provide a model for training gender expansive vocalists. William Sauerland promotes a two-fold action: first, cultivating gender-affirming practices for teaching trans and genderqueer singers, and second, disentangling vocal pedagogy from practices and traditions that have historically promoted cisgender narratives. Through case studies representing various identities within the gender expansive population, this book provides an insider's view to lesson pacing, vocal exercises, repertoire, and processes toward vocal development. Sauerland provides a wealth of practical and theoretical knowledge for teachers, choral directors, and music educators, including: Impacts of gender and identity in teaching singers Inclusive language especially for voice classifications Strategies for teaching Repertoire considerations Professional responsibility and socio-emotional support in the studio

**music pedagogy robert duke: *The Routledge Companion to Aural Skills Pedagogy*** Kent Cleland, Paul Fleet, 2021-03-18 *The Routledge Companion to Aural Skills Pedagogy* offers a comprehensive survey of issues, practice, and current developments in the teaching of aural skills. The volume regards aural training as a lifelong skill that is engaged with before, during, and after university or conservatoire studies in music, central to the holistic training of the contemporary musician. With an international array of contributors, the volume captures diverse perspectives on aural-skills pedagogy, and enables conversation between different regions. It addresses key new developments such as the use of technology for aural training and the use of popular music. This book will be an essential resource and reference for all university and conservatoire instructors in aural skills, as well as students preparing for teaching careers in music.

**music pedagogy robert duke: *Pedagogy Development for Teaching Online Music*** Johnson, Carol, Lamothe, Virginia Christy, 2018-05-11 With the shift towards online education, teaching and learning music has evolved to incorporate online environments. However, many music instructors, faculty, and institutions are being challenged on how to evolve their curriculum to meet these demands and successfully foster students. *Pedagogy Development for Teaching Online Music* is a critical scholarly resource that examines the nature of teaching and learning music in the online environment at the post-secondary level. Featuring a broad range of topics such as online and face-to-face instruction, instructional design, and learning management system, this book is geared towards educators, professionals, school administrators, academicians, researchers, and students seeking current research on designing online music courses using a social constructivist framework.

**music pedagogy robert duke: *Performing Popular Music*** David Cashman, Waldo Garrido,

2019-11-21 This book explores the fundamentals of popular music performance for students in contemporary music institutions. Drawing on the insights of performance practice research, it discusses the unwritten rules of performances in popular music, what it takes to create a memorable performance, and live popular music as a creative industry. The authors offer a practical overview of topics ranging from rehearsals to stagecraft, and what to do when things go wrong. Chapters on promotion, recordings, and the music industry place performance in the context of building a career. *Performing Popular Music* introduces aspiring musicians to the elements of crafting compelling performances and succeeding in the world of today's popular music.

**music pedagogy robert duke: *Thinking as You Play*** Sylvia Curry Coats, 2006 *Thinking as You Play* focuses on how to teach, not what to teach. Sylvia Coats gives piano teachers tools to help students develop creativity and critical thinking, and guidelines for organizing the music taught into a comprehensive curriculum. She suggests effective strategies for questioning and listening to students to help them think independently and improve their practice and performance. She also discusses practical means to develop an awareness of learning modalities and personality types. A unique top-down approach assists with presentations of musical concepts and principles, rather than a bottom-up approach of identifying facts before the reasons are known. *Thinking as You Play* is one of the few available resources for the teacher of group piano lessons. Ranging from children's small groups to larger university piano classes, Coats discusses auditioning and grouping students, strategies for maximizing student productivity, and suggestions for involving each student in the learning process.

**music pedagogy robert duke: *Aural Skills Acquisition*** Gary Steven Karpinski, 2000 This book is about thinking in music. Music listeners who understand what they hear are thinking in music. Music readers who understand and visualize what they read are thinking in music. This book investigates the various ways musicians acquire those skills through an examination of the latest research in music perception and cognition, music theory, along with centuries of insight from music theorists, composers, and performers. Aural skills are the focus; the author also works with common problems in both skills teaching and skills acquisition.

**music pedagogy robert duke: *Vocal, Instrumental, and Ensemble Learning and Teaching*** Gary McPherson, Graham Welch, 2018-04-30 *Vocal, Instrumental, and Ensemble Learning and Teaching* is one of five paperback books derived from the foundational two-volume Oxford Handbook of Music Education. Designed for music teachers, students, and scholars of music education, as well as educational administrators and policy makers, this third volume in the set emphasizes the types of active musical attributes that are acquired when learning an instrument or to sing, together with how these skills can be used when engaging musically with others. These chapters shed light on how the field of voice instruction has changed dramatically in recent decades and how physiological, acoustical, biomechanical, neuromuscular, and psychological evidence is helping musicians and educators question traditional practices. The authors discuss research on instrumental learning, demonstrating that there is no 'ideal' way to learn, but rather that a chosen learning approach must be appropriate for the context and desired aims. This volume rounds out with a focus on a wide range of perspectives dealing with group performance of instrumental music, an area that is organized and taught in many varied ways internationally. Contributors Alfredo Bautista, Robert Burke, James L. Byo, Jean Callaghan, Don D. Coffman, Andrea Creech, Jane W. Davidson, Steven M. Demorest, Robert A. Duke, Robert Edwin, Shirlee Emmons, Sam Evans, Helena Gaunt, Susan Hallam, Lee Higgins, Jere T. Humphreys, Harald Jers, Harald Jørgensen, Margaret Kartomi, Reinhard Kopiez, William R. Lee, Andreas C. Lehmann, Gary E. McPherson, Steven J. Morrison, John Nix, Ioulia Papageorgi, Kenneth H. Phillips, Lisa Popeil, John W. Richmond, Carlos Xavier Rodriguez, Nelson Roy, Robert T. Sataloff, Frederick A. Seddon, Sten Ternström, Michael Webb, Graham F. Welch, Jenevora Williams, Michael D. Worthy

**music pedagogy robert duke: *Improvisation and Music Education*** Ajay Heble, Mark Laver, 2016-02-19 This book offers compelling new perspectives on the revolutionary potential of improvisation pedagogy. Bringing together contributions from leading musicians, scholars, and

teachers from around the world, the volume articulates how improvisation can breathe new life into old curricula; how it can help teachers and students to communicate more effectively; how it can break down damaging ideological boundaries between classrooms and communities; and how it can help students become more thoughtful, engaged, and activist global citizens. In the last two decades, a growing number of music educators, music education researchers, musicologists, cultural theorists, creative practitioners, and ethnomusicologists have suggested that a greater emphasis on improvisation in music performance, history, and theory classes offers enormous potential for pedagogical enrichment. This book will help educators realize that potential by exploring improvisation along a variety of trajectories. Essays offer readers both theoretical explorations of improvisation and music education from a wide array of vantage points, and practical explanations of how the theory can be implemented in real situations in communities and classrooms. It will therefore be of interest to teachers and students in numerous modes of pedagogy and fields of study, as well as students and faculty in the academic fields of music education, jazz studies, ethnomusicology, musicology, cultural studies, and popular culture studies.

**music pedagogy robert duke: Philosophy of Music Education Review** , 2005

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