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## Primacy Of The Ear

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Primacy Of The Ear: Amazon.co.uk: Blake, Ran ...

Primacy of the Ear, by Ran Blake with Jason Rogers. Many music books are designed to help better understand written music, but Ran Blake's Primacy of the Ear focuses on the development of the ear, rather than the eye. There are exercises for instrumental practice, but most of the technical and practical exercises in Ran's book are concentrated on how to take an aural language and apply it to your own music.

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## Primacy of The Ear – Ran Blake

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Primacy Of The Ear by Ran Blake - Goodreads

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Sixty years on from Pierre Schaeffer's call for 'primacy of the ear' (primauté de l'oreille), this article asks an ostensibly simple question: whose ear/aural perception is being referred to when we talk of and compose under this guiding principle? Is there a tacit preselected audiometric norm or even a pair of golden ears, at its core?

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'Primacy of the Ear' – But Whose Ear?: The case for ...

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Ran Blake (the former chair of the program back when it was called Third Stream and a current faculty member there) has just released a book on the methods that he uses to teach there, called Primacy of the Ear . It's a thin book, approximately 125 pages of with 30 pages of indexes, sells for \$30 and it's a bargain.

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(The) Primacy of the Ear | GuitArchitecture.org

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An immediately graspable concept, "primacy of the ear", on the other hand, proclaims a superior role over this assumed prevailing cultural dominance of the eye and visual perception. It also eloquently encapsulates the salient tropes of musique concrète– the

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sound object, reduced listening, acousmatic listening, etc.

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Drever, John L.. 2019. 'Primacy of the Ear' – But Whose ...  
Third Stream and the Importance of the Ear, 1981; Primacy of The  
Ear. Primacy of The Ear Audio; Reviews. Magazine Articles. PORT  
Magazine, 2012; Concerts. 2014, Solo Piano 50 Years Later at  
Regatta Bar; 2017, Caen Conservatory; Mahler Unleashed, 2011;  
Ran Blake@Aperitivo in Concerto, Teatro Manzoni, 3/1/15;  
Nothing But The Truth, 2012

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60 years on from Pierre Schaeffer's call for 'primacy of the ear'  
['primauté de l'oreille'] (Schaeffer 1957) and Denis Smalley's  
reassertion of 'the primacy of aural perception' (Smalley 1986) in  
music theory and composition, this paper asks an ostensibly simple  
question: whose ear / aural perception is being referred to when we  
talk of and compose under this guiding principle?

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