
Thinking Musically Experiencing Music Expressing Culture Global Music Series

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*Thinking Musically
Experiencing Music
Expressing Culture
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SANTIAGO CRANE

Music in Ireland Penguin

Musical imagination and creativity are amongst the most abstract and complex aspects of musical behaviour. This book is a wide ranging, multidisciplinary review of the latest theory and research on musical creativity, performance and perception by some of the most eminent scholars in their respective disciplines.

The Musical Experience Oxford University Press, USA

The new edition of 'The Child as Musician' celebrates the richness and diversity of the many different ways in which children can engage in and

interact with music. It presents theory - both cutting edge and classic - in an accessible way for readers by surveying research concerned with the development and acquisition of musical skills.

Music in South India Oxford University Press on Demand

'Musicians in the Making' explores the creative development of musicians in formal and informal learning contexts. It promotes a novel view of creativity, arguing that creative learning is a complex, lifelong process. Sixteen extended chapters by leading experts are featured alongside ten 'insights' by internationally prominent performers and teachers.

Teaching Music Globally Oxford University Press, USA

Music in Ireland is one of several case-study volumes that can be used along with Thinking Musically, the core book in the Global Music Series. Thinking Musically incorporates music from many diverse cultures and establishes the framework for exploring the practice of music around the world. It sets the stage for an array of case-study volumes, each of which focuses on a single area of the world. Each case study uses the contemporary musical situation as a point of departure, covering historical information and traditions as they relate to the present. Visit www.oup.com/us/globalmusic for a list of case studies in the Global Music Series. The website also includes instructional materials to accompany each study. Music in Ireland provides an engaging

and focused introduction to Irish traditional music--types of singing, instrumental music, and dance that reflect the social values and political messages central to Irish identity. This music thrives today not only in Ireland but also in areas throughout North America, Europe, Australia, and Asia. Vividly evoking Irish sounds, instruments, and dance steps, Music in Ireland provides a springboard for the discussion of cultural and historical issues of identity, community, nationalism, emigration, transmission, and gender. Using the informal instrumental and singing session as a focalpoint, Dorothea E. Hast and Stanley Scott take readers into contemporary performance environments and explore many facets of the tradition, from the

"craic" (good-natured fun) to performance style, repertoire, and instrumentation. Incorporating first-person accounts of performances and interviews with performers and folklorists, the authors emphasize the significant roles that people play in music-making and illuminate national and international musical trends. They also address commercialism, globalization, and cross-cultural collaboration, issues that have become increasingly important as more Irish artists enter the global marketplace through recordings, tours, and large-scale productions like Riverdance. Packaged with a 70-minute CD containing examples of the music discussed in the book, *Music in Ireland* features guided listening and hands-on

activities that allow readers to gain experience in Irish culture by becoming active participants in the music. *Teaching Music Globally* Routledge This stimulating Very Short Introduction to music invites us to really think about music and the values and qualities we ascribe to it. The world teems with different kinds of music—traditional, folk, classical, jazz, rock, pop—and each type of music tends to come with its own way of thinking. Drawing on a wealth of accessible examples ranging from Beethoven to Chinese zither music, Nicholas Cook attempts to provide a framework for thinking about all music. By examining the personal, social, and cultural values that music embodies, the book reveals the shortcomings of traditional conceptions of music, and

sketches a more inclusive approach emphasizing the role of performers and listeners. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and challenging topics highly readable.

Music: A Very Short Introduction

Macmillan

The cornerstone and first volume of the Global Music Series, Thinking Musically incorporates the sounds and traditions of world cultures to establish a conceptual framework for exploring musical diversity. Designed for Introduction to

World Music/Ethnomusicology courses and readers with little or no background in music, the book explores the fundamental elements of music—including rhythm, pitch in melodic and harmonic relationships, and form—and examines how they vary globally from culture to culture.

Thinking Musically Oxford University Press, USA

Hans Heinrich Eggebrecht was one of the most influential German musicologists of the twentieth century and yet he is almost unknown to English readers. Understanding Music summarizes Eggebrecht's thoughts on the relationship between music and cognition. As he says in his preface, the purpose of his book is 'to direct the reader towards the fundamental issues

and processes implied in understanding music. What does understanding mean when applied to music? How is the process to be described?...What role do language and history play?'

Eggebrecht's answers to these and other questions amount to a compelling account of how the mind grasps the sounds of music in themselves and what other factors contribute to music's meaning so much to us as listeners.

Every Song Ever Oxford University Press
 "Bringing together leading researchers from a variety of academic and applied backgrounds, this book examines how music can be used to communicate, as well as the biological, cognitive, social, and cultural processes which underlie such communication."--BOOK JACKET.
Native American Music in Eastern North

America Oxford University Press, USA
 What is music in the age of the cloud? Today, we can listen to nearly anything, at any time. It is possible to flit instantly across genres and generations, from 1980s Detroit techno to 1890s Viennese neo-romanticism. This new age of listening brings with it astonishing new possibilities--as well as dangers. -- Publisher.

Harmonic Experience Ashgate Publishing, Ltd.

In order to promote new ways of thinking about musical meaning, this volume brings together scholars in music theory, musicology, and the philosophy of music, disciplines generally treated as separate and distinct. This interdisciplinary collaboration, while respecting differences in perspective,

identifies and elaborates shared concerns. This volume focuses on the many and various kinds of meaning in music. Do musical meanings exist exclusively in internal, formal musical relations or might they also be found in the relationship between music and other areas of experience, such as action, emotion, ideas, and values? Also discussed is the vexed question why people listen to and apparently enjoy music which expresses unpleasant emotions, such as melancholy or despair. Among the particular pieces the writers discuss are Mahler's Ninth Symphony, Shostakovich's Tenth Symphony, and Schubert's last sonata. More broadly, they consider the relation of musical meaning and interpretation to language, storytelling, drama,

imagination, metaphor, and emotion.

The Emotional Power of Music Oxford University Press, USA

Praxial Music Education is a collection of essays by nineteen internationally recognized scholars in music education. Each essay offers critical reflections on a key topic in contemporary music education. The starting point of each essay, and the unifying thread of this collection, is the "praxial" philosophy of music education explained in Elliott's *Music Matters: A New Philosophy of Music Education* (OUP, 1995). This philosophy argues for a socially and artistically grounded concept of music and music education, challenging the field's traditional "absolutist" foundations. Praxial Music Education is both a critical companion to Music

Matters, and an independent text on contemporary issues in music education. Among the themes discussed are multicultural music education, the nature of musical understanding, early childhood music education, the nature and teaching of music listening, music curriculum development, and musical creativity. Praxial music education is a living theory. This unique collection will not only enrich discussions that already use Music Matters as their core, but will globalize current discussions and applications of the praxial philosophy and emphasize the positive and practical values of collaborative efforts in music education.

How Musical is Man? Shambhala Publications
What's so special about music? We

experience it internally, yet at the same time it is highly social. Music engages our cognitive/affective and sensory systems. We use music to communicate with one another--and even with other species--the things that we cannot express through language. Music is both ancient and ever evolving. Without music, our world is missing something essential. In *Reflections on the Musical Mind*, Jay Schulkin offers a social and behavioral neuroscientific explanation of why music matters. His aim is not to provide a grand, unifying theory. Instead, the book guides the reader through the relevant scientific evidence that links neuroscience, music, and meaning. Schulkin considers how music evolved in humans and birds, how music is experienced in relation to aesthetics

and mathematics, the role of memory in musical expression, the role of music in child and social development, and the embodied experience of music through dance. He concludes with reflections on music and well-being. Reflections on the Musical Mind is a unique and valuable tour through the current research on the neuroscience of music.

Understanding Music Scarecrow Press Pack includes 2 books and one CD.

Musical Identities Oxford University Press, USA

Shape is a concept widely used in talk about music. Musicians in classical, popular, jazz and world musics use it to help them rehearse, teach and think about what they do. Yet why is a word that seems to require something to see or to touch so useful to describe

something that sounds? Music and Shape examines numerous aspects of this surprisingly close relationship, with contributions from scholars and musicians, artists, dancers, filmmakers, and synaesthetes. The main chapters are provided by leading scholars from music psychology, music analysis, music therapy, dance, classical, jazz and popular music who examine how shape makes sense in music from their varied points of view. Here we see shape providing a key notion for the teaching and practice of performance nuance or prosody; as a way of making relationships between sound and body movement; as a link between improvisational as well as compositional design and listener response, and between notation, sound and cognition;

and as a unimodal quality linked to vitality affects. Reflections from practitioners, between the chapters, offer complementary insights, embracing musical form, performance and composition styles, body movement, rhythm, harmony, timbre, narrative, emotions and feelings, and beginnings and endings. *Music and Shape* opens up new perspectives on musical performance, music psychology and music analysis, making explicit and open to investigation a vital factor in musical thinking and experience previously viewed merely as a metaphor.

Music in Ireland Wesleyan University Press

This book proposes a new concept, musical experience, as the most effective framework for navigating the

shifting terrain of educational policy as it is applied to music education. Other books that deal with music education reform often concentrate on non-musical topics at the expense of music listening, performance, and composition, or concentrate on only one of these at the expense of the others. This book works with musical experience as a comprehensive framework for all aspects of music education. This text defines musical experience as being characterized by the depth of affective and emotional responses that music engenders, and illustrate that its breadth is embodied in the infinite variety of meanings, both personal and communal, that music evokes. This book maps out the primary forms of musical engagement (performing, listening,

improvising, composing, etc.) as activities which play a key role in classroom teaching. This book also addresses the cultural dimensions of musical experience, which call for consideration of time, place, beliefs, and values placed upon musical activities, works, and genres. The book discusses how music teachers can most effectively rely on means of musical communication to lead students toward the development and refinement of musical skills, understandings, and expression in educational settings. This book expands upon the dimensions of musical experience and provides, from the forefront of the field, an integrated yet panoramic view of the educational processes involved in music teaching and learning.

The Beautiful Music All Around Us
Princeton University Press

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performance environments and explore many facets of the tradition, from the "craic" (good-natured fun) to performance style, repertoire, and instrumentation. Incorporating first-person accounts of performances and interviews with performers and folklorists, the authors emphasize the significant roles that people play in music-making and illuminate national and international musical trends. They also address commercialism, globalization, and cross-cultural collaboration, issues that have become increasingly important as more Irish artists enter the global marketplace through recordings, tours, and large-scale productions like Riverdance. Packaged with a 70-minute CD containing examples of the music

discussed in the book, *Music in Ireland* features guided listening and hands-on activities that allow readers to gain experience in Irish culture by becoming active participants in the music.

Thinking Musically Princeton University Press

Introducing cultural and social processes and the values of music in Javanese life, this text features eye witness accounts of performances, interviews with key performers, hands-on activities, vivid illustrations and a 70 minute CD of the author's field recordings. The author provides a survey of other music that may be found in Central Java.

Music and the Child OUP Oxford
not sold separately

Contemplating Art Oxford University Press, USA

In 'Music as Social Life', Thomas Turino explores why it is that music and dance are so often at the centre of our most profound personal and social experiences.

Metal, Rock, and Jazz OUP Oxford

An exploration of musical harmony from its ancient fundamentals to its most complex modern progressions, addressing how and why it resonates emotionally and spiritually in the individual. W. A. Mathieu, an accomplished author and recording artist, presents a way of learning music that reconnects modern-day musicians with the source from which music was originally generated. As the author states, "The rules of music--including counterpoint and harmony--were not formed in our brains but in the

resonance chambers of our bodies." His theory of music reconciles the ancient harmonic system of just intonation with the modern system of twelve-tone temperament. Saying that the way we think music is far from the way we do music, Mathieu explains why certain

combinations of sounds are experienced by the listener as harmonious. His prose often resembles the rhythms and cadences of music itself, and his many musical examples allow readers to discover their own musical responses.