

## Creating Music Cultures In The Schools

Source Readings in Music History Music Cultures of the Pacific, the Near East, and Asia Community Music Promising Practices in 21st Century Music Teacher Education Facing the Music Women and Music in Cross-cultural Perspective Understanding Popular Music Culture Perspectives on Korean Music: Creating Korean music : tradition, innovation and the discourse of identity Focus: Music of Northeast Brazil Music, Culture and Identity in the Muslim World Balkan Fascination Creating Music Music Makes the Nation Creating Cultures of Thinking Creativity in Music Education Eastern European Popular Music in a Transnational Context Explaining Creativity The Oxford Handbook of Applied Ethnomusicology Creating Music Cultures in the Schools Cultural Codes The New Encyclopedia of Southern Culture Hot, Hotter, Hottest Where Music Helps: Community Music Therapy in Action and Reflection Creating Their Own Space Music and Cyberliberties Music Cultures in the United States The Influence of Ernst Krenek on the Musical Culture of the Twin Cities Musical Creativity Nuns Pop Brands Experiencing Ethnomusicology Debates in Music Teaching Mediterranean Culture and Troubadour Music Sounds French Music and the New Global Culture Music and Performance Culture in Nineteenth-Century Britain Globalization of Corporate Media Hegemony, The Recorded Music in American Life Women, Music, Culture Heartland Excursions

## **Source Readings in Music History**

Identifies appropriate topics, such as eating disorders, sports, and the Internet, for the development of young adult library programs.

## **Music Cultures of the Pacific, the Near East, and Asia**

This collection initiates a resolutely interdisciplinary research dynamic specifically concerning musical creativity. Creativity is one of the most challenging issues currently facing scientific psychology and its study has been relatively rare in the cognitive sciences, especially in artificial intelligence. This book will address the need for a coherent and thorough exploration. *Musical Creativity: Multidisciplinary Research in Theory and Practice* comprises seven sections, each viewing musical creativity from a different scientific vantage point, from the philosophy of computer modelling, through music education, interpretation, neuroscience, and music therapy, to experimental psychology. Each section contains discussions by eminent international specialists of the issues raised, and the book concludes with a postlude discussing how we can understand creativity in the work of eminent composer, Jonathan Harvey. This unique volume presents an up-to-date snapshot of the scientific study of musical creativity, in conjunction with ESCOM (the European Society for the Cognitive Sciences of Music). Describing many of the

different aspects of musical creativity and their study, it will form a useful springboard for further such study in future years, and will be of interest to academics and practitioners in music, psychology, cognitive science, artificial intelligence, neuroscience and other fields concerning the study of human cognition in this most human of behaviours.

### **Community Music**

### **Promising Practices in 21st Century Music Teacher Education**

Sounds French examines the history of popular music in France between the arrival of rock and roll in 1958 and the collapse of the first wave of punk in 1980, and the connections between musical genres and concepts of community in French society. During this period, scholars have tended to view the social upheavals associated with postwar reconstruction as part of debates concerning national identity in French culture and politics, a tendency that developed from political figures' and intellectuals' concerns with French national identity. In this book, author Jonathyne Briggs reorients the scholarship away from an exclusive focus on national identity and instead towards an investigation of other identities that develop as a result of the increased globalization of culture. Popular music, at once individual and

communal, fixed and plastic, offers an illuminating window into such transformations in social structures through the ways in which musicians, musical consumers, and critical intermediaries re-imagined themselves as part of novel cultural communities, whether local, national, or supranational in nature. Briggs argues that national identity was but one of a panoply of identities in flux during the postwar period in France, demonstrating that the development of hybridized forms of popular music provided the French with a method for expressing and understanding that flux. Drawing upon an array of printed and aural sources, including music publications, sound recordings, record sleeves, biographies, and cultural criticism, *Sounds French* is an essential new look at popular music in postwar France.

### **Facing the Music**

This volume offers an introduction to the field of women, music, and culture, examining the implications of gender upon music performance. The presentation focuses on women from many different countries, cultures and historical periods--from the professional musician to the village preserver of traditional music and culture, from the young woman of the 19th century of hymnody tradition of the U.S. to the female *tayu* or chanter in the male dominated *Gidayu* narrative tradition of Japan.

## **Women and Music in Cross-cultural Perspective**

Focus: Music of Northeast Brazil examines the historical and contemporary manifestations of the music of Brazil, a country with a musical landscape that is layered with complexity and diversity. Based on the author's field research during the past twenty years, the book describes and analyzes the social/historical contexts and contemporary musical practices of Afro-Brazilian religion, selected Carnival traditions, Bahia's black cultural renaissance, the traditions of rural migrants, and currents in new popular music. Part One, Understanding Music in Brazil, presents important issues and topics that encompass all of Brazil, and provides a general survey of Brazil's diverse musical landscape. Part Two, Creating Music in Brazil, presents historical trajectories and contemporary examples of Afro-Brazilian traditions, Carnival music, and northeastern popular music. Part Three, Focusing In, presents two case studies that explore the ground-level activities of contemporary musicians in Northeast Brazil and the ways in which they move between local, national, and international realms. The accompanying CD offers vivid musical examples that are discussed in the text

## **Understanding Popular Music Culture**

Music listeners today can effortlessly flip from K-pop to Ravi Shankar to Amadou &

Mariam with a few quick clicks of a mouse. While contemporary globalized musical culture has become ubiquitous and unremarkable, its fascinating origins long predate the internet era. In *Music and the New Global Culture*, Harry Liebersohn traces the origins of global music to a handful of critical transformations that took place between the mid-nineteenth and early twentieth century. In Britain, the arts and crafts movement inspired a fascination with non-Western music; Germany fostered a scholarly approach to global musical comparison, creating the field we now call ethnomusicology; and the United States provided the technological foundation for the dissemination of a diverse spectrum of musical cultures by launching the phonograph industry. This is not just a story of Western innovation, however: Liebersohn shows musical responses to globalization in diverse areas that include the major metropolises of India and China and remote settlements in South America and the Arctic. By tracing this long history of world music, Liebersohn shows how global movement has forever changed how we hear music--and indeed, how we feel about the world around us.

### **Perspectives on Korean Music: Creating Korean music : tradition, innovation and the discourse of identity**

*Women, Music, Culture: An Introduction*, Third Edition is the first undergraduate textbook on the history and contributions of women in a variety of musical genres

and professions, ideal for students in Music and Gender Studies courses. A compelling narrative, accompanied by 112 guided listening experiences, brings the world of women in music to life. The author employs a wide array of pedagogical aides, including a running glossary and a comprehensive companion website with links to Spotify playlists and supplementary videos for each chapter. The musical work of women throughout history—including that of composers, performers, conductors, technicians, and music industry personnel—is presented using both art music and popular music examples. New to this edition: An expansion from 57 to 112 listening examples conveniently available on Spotify. Additional focus on intersectionality in art and popular music. A new segment on Music and #MeToo and increased coverage of protest music. Additional coverage of global music. Substantial updates in popular music. Updated companion website materials designed to engage all learners.

### **Focus: Music of Northeast Brazil**

Cloistered and inaccessible 'brides of Christ'? Or socially engaged women, active in the outside world to a degree impossible for their secular sisters? Nuns tells the fascinating stories of the women who have lived in religious communities since the dawn of the modern age - their ideals and achievements, frustrations and failures, and their attempts to reach out to the society around them. Drawing particularly on the nuns' own words, Silvia Evangelisti explores how they came to the cloister,

how they responded to monastic discipline, and how they pursued their spiritual, intellectual, and missionary activities. The book looks not only at the individual stories of outstanding historical figures such as Teresa of Avila but also at the wider picture of convent life - what it symbolized to contemporaries, how it reflected and related to the world beyond the cloister, and what it means in the world today.

### **Music, Culture and Identity in the Muslim World**

Musicians and music fans are at the forefront of cyberliberties activism, a movement that has tried to correct the imbalances that imperil the communal and ritualistic sharing and distribution of music. In *Music and Cyberliberties*, Patrick Burkart tracks the migration of music advocacy and anti-major label activism since the court defeat of Napster and the ascendancy of the so-called Celestial Jukebox model of music e-commerce, which sells licensed access to music. *Music and Cyberliberties* identifies the groups—alternative and radical media activists, culture jammers, hackers, netlabels, and critical legal scholars—who are pushing back against the “copyright grab” by major labels for the rights and privileges that were once enjoyed by artists and fans. Burkart reflects on the emergence of peer-to-peer networking as a cause célèbre that helped spark the movement, and also lays out the next stages of development for the Celestial Jukebox that would quash it. By placing the musical activist groups into the larger context of technology and

new social movement theory, *Music and Cyberliberties* offers an exciting new way of understanding the technological and social changes we confront daily.

### **Balkan Fascination**

*Explaining Creativity* is a comprehensive and authoritative overview of scientific studies on creativity and innovation. Sawyer discusses not only arts like painting and writing, but also science, stage performance, business innovation, and creativity in everyday life. Sawyer's approach is interdisciplinary. In addition to examining psychological studies on creativity, he draws on anthropologists' research on creativity in non-Western cultures, sociologists' research on the situations, contexts, and networks of creative activity, and cognitive neuroscientists' studies of the brain.

### **Creating Music**

The purpose of this book is to survey the basic kinds of music and musical instruments found in the major oriental civilizations and in the island cultures of the Eastern Hemisphere. It is also intended as an introduction to the basic attitudes, techniques, and nomenclature of the discipline of ethnomusicology. Presents a romanization of the book of vocal examples along with a translation or

explanation of their meaning. A sonic glossary index at the end of each chapter shows all non-western terms in alphabetical order including a unique pronunciation audio cassette. The inclusion of human figures in all new drawings add information about playing positions as well as instrument designs. Contains a unique cassette of pronunciations by noted and qualified speakers.

### **Music Makes the Nation**

This volume asks what Koreans consider makes music Korean, and how meaning is ascribed to musical creation. Keith Howard explores specific aspects of creativity that are designed to appeal to a new audience that is increasingly westernized yet proud of its indigenous heritage--updates of tradition, compositions, and collaborative fusions. He charts the development of the Korean music scene over the last 25 years and interprets the debates, claims and statistics by incorporating the voices of musicians, composers, scholars and critics.

### **Creating Cultures of Thinking**

Mediterranean Culture and Troubadour Music by Zoltan Falvy. The volume gives an account of the origins of troubadour music and the development of European secular music. It focuses on the Spanish cantiga manuscript and the troubadour

manuscript group. A significant part of the book deals with the Arab thesis modifying the theory by asserting that Arabic poetry was but one of the mediterranean influences on the troubadours. In an important chapter the author examines with musical orientation the social history of the 13th century period of Alphonse the Wise. A special chapter is devoted to the clarification of the role of the heretic movements. The stylistical analysis of all the extant melodies of Peire Vidal and Gaucelm Faidit brings out the interesting discovery that troubadour music has archaic features that may be close to European folk music. Zoltan Falvy's book has a completely new approach to troubadour music demonstrating that court music adapted to court poetry has a structure independent of the poem.

### **Creativity in Music Education**

Community musicians move in many diverse settings, and facilitate local music activities in a wide array of community contexts including schools, hospitals, places of worship, music festivals, and prisons. Underscoring the importance of active participation and sensitivity to context, they integrate activities such as listening, improvising, inventing and performing while emphasizing equality of opportunity and fostering a diverse and welcoming environment for all. In *Community Music: In Theory and in Practice*, author Lee Higgins, a recognized leader in the study and advocacy of community music, investigates an interventional approach toward active music making outside of formal teaching and learning situations. Situating

community music within today's wider musical landscape, Higgins guides the reader through a historical perspective on the movement and an examination of its traits of practice, and concludes with a discussion of future implications and directions for this distinctive and increasingly significant music-making discipline. The first full-length work on the subject, *Community Music: In Theory and In Practice* is a must-read for anyone invested in music education, music therapy, applied ethnomusicology, or community cultural development, as well as the practitioners and participants of community music activities.

### **Eastern European Popular Music in a Transnational Context**

This book surveys emerging music and education landscapes to present a sampling of the promising practices of music teacher education that may serve as new models for the 21st century. Contributors explore the delicate balance between curriculum and pedagogy, the power structures that influence music education at all levels, the role of contemporary musical practices in teacher education, and the communication challenges that surround institutional change. Models of programs that feature in-school, out-of-school and beyond school contexts, lifespan learning perspectives, active juxtapositions of formal and informal approaches to teaching and learning, student-driven project-based fieldwork, and the purposeful employment of technology and digital media as platforms for authentic music engagement within a contemporary participatory

culture are all offered as springboards for innovative practice.

### **Explaining Creativity**

This book explores how people may use music in ways that are helpful for them, especially in relation to a sense of wellbeing, belonging and participation. The central premise for the study is that help is not a decontextualized effect that music produces. The book contributes to the current discourse on music, culture and society and it is developed in dialogue with related areas of study, such as music sociology, ethnomusicology, community psychology and health promotion. *Where Music Helps* describes the emerging movement that has been labelled Community Music Therapy, and it presents ethnographically informed case studies of eight music projects (localized in England, Israel, Norway, and South Africa). The various chapters of the book portray "music's help" in action within a broad range of contexts; with individuals, groups and communities – all of whom have been challenged by illness or disability, social and cultural disadvantage or injustice. Music and musicing has helped these people find their voice (literally and metaphorically); to be welcomed and to welcome, to be accepted and to accept, to be together in different and better ways, to project alternative messages about themselves or their community and to connect with others beyond their immediate environment. The overriding theme that is explored is how music comes to afford things in concert with its environments, which may suggest a way of accounting for

the role of music in music therapy without reducing music to a secondary role in relation to the "therapeutic," that is, being "just" a symbol of psychological states, a stimulus, or a text reflecting socio-cultural content.

### **The Oxford Handbook of Applied Ethnomusicology**

Corporations engage young people and musicians in brand-building activities. These activities unfold in media-dense social spaces. Social networking sites, the user-generated content of web 2.0, live music events, digital cameras and cell phones are all used in constructing valuable brands. This book addresses the integration of popular music culture, corporate branding, and young people's mediated cultural practices. These intersections provide a rich site for examining how young people build brands within spaces and practices that they perceive as meaningful. The book is based on extensive ethnographic empirical research, drawing on participant observation, textual analysis and interviews with young people, musicians, marketers and other participants in the cultural industries. Contemporary theories of marketing and branding are brought together with critical and cultural accounts of mediated social life. The book explores the distinctive concerns and debates of these different perspectives and the lively interface between them.

## **Creating Music Cultures in the Schools**

Characterized by fast-paced, highly danceable rhythms, chutney is a fusion of traditional and contemporary Indian and Caribbean influences. In this volume Tina K. Ramnarine explores the evolution of chutney and introduces the emerging Indian-Caribbean genre into the area of scholarly discourse. Through analysis of the music, Ramnarine provides insights into social processes, effects of the diasporic settlements and ways the music operates as a symbol of Indian-Caribbean identity. This introduction of new cultural elements is a common occurrence among people transplanted to an unfamiliar geographical and cultural environment.

## **Cultural Codes**

In contrast to many books on Islam that focus on political rhetoric and activism, this book explores Islam's extraordinarily rich cultural and artistic diversity, showing how sound, music and bodily performance offer a window onto the subtleties and humanity of Islamic religious experience. Through a wide range of case studies from West Asia, South Asia and North Africa and their diasporas - including studies of Sufi chanting in Egypt and Morocco, dance in Afghanistan, and "Muslim punk" on-line - the book demonstrates how Islam should not be conceived

of as being monolithic or monocultural, how there is a large disagreement within Islam as to how music and performance should be approached, such disagreements being closely related to debates about orthodoxy, secularism, and moderate and fundamental Islam, and how important cultural activities have been, and continue to be, for the formation of Muslim identity.

### **The New Encyclopedia of Southern Culture**

Have records, compact discs, and other sound reproduction equipment merely provided American listeners with pleasant diversions, or have more important historical and cultural influences flowed through them? Do recording machines simply capture what's already out there, or is the music somehow transformed in the dual process of documentation and dissemination? How would our lives be different without these machines? Such are the questions that arise when we stop taking for granted the phenomenon of recorded music and the phonograph itself. Now comes an in-depth cultural history of the phonograph in the United States from 1890 to 1945. William Howland Kenney offers a full account of what he calls "the 78 r.p.m. era"--from the formative early decades in which the giants of the record industry reigned supreme in the absence of radio, to the postwar proliferation of independent labels, disk jockeys, and changes in popular taste and opinion. By examining the interplay between recorded music and the key social, political, and economic forces in America during the phonograph's rise and fall as

the dominant medium of popular recorded sound, he addresses such vital issues as the place of multiculturalism in the phonograph's history, the roles of women as record-player listeners and performers, the belated commercial legitimacy of rhythm-and-blues recordings, the "hit record" phenomenon in the wake of the Great Depression, the origins of the rock-and-roll revolution, and the shifting place of popular recorded music in America's personal and cultural memories.

Throughout the book, Kenney argues that the phonograph and the recording industry served neither to impose a preference for high culture nor a degraded popular taste, but rather expressed a diverse set of sensibilities in which various sorts of people found a new kind of pleasure. To this end, *Recorded Music in American Life* effectively illustrates how recorded music provided the focus for active recorded sound cultures, in which listeners shared what they heard, and expressed crucial dimensions of their private lives, by way of their involvement with records and record-players. Students and scholars of American music, culture, commerce, and history--as well as fans and collectors interested in this phase of our rich artistic past--will find a great deal of thorough research and fresh scholarship to enjoy in these pages.

### **Hot, Hotter, Hottest**

Applied studies scholarship has triggered a not-so-quiet revolution in the discipline of ethnomusicology. The current generation of applied ethnomusicologists has

moved toward participatory action research, involving themselves in musical communities and working directly on their behalf. The essays in *The Oxford Handbook of Applied Ethnomusicology*, edited by Svanibor Pettan and Jeff Todd Titon, theorize applied ethnomusicology, offer histories, and detail practical examples with the goal of stimulating further development in the field. The essays in the book, all newly commissioned for the volume, reflect scholarship and data gleaned from eleven countries by over twenty contributors. Themes and locations of the research discussed encompass all world continents. The authors present case studies encompassing multiple places; other that discuss circumstances within a geopolitical unit, either near or far. Many of the authors consider marginalized peoples and communities; others argue for participatory action research. All are united in their interest in overarching themes such as conflict, education, archives, and the status of indigenous peoples and immigrants. A volume that at once defines its field, advances it, and even acts as a large-scale applied ethnomusicology project in the way it connects ideas and methodology, *The Oxford Handbook of Applied Ethnomusicology* is a seminal contribution to the study of ethnomusicology, theoretical and applied.

### **Where Music Helps: Community Music Therapy in Action and Reflection**

Simone Krüger provides an innovative account of the transmission of ethnomusicology in European universities, and explores the ways in which students experience and make sense of their musical and extra-musical encounters. By asking questions as to what students learn about and through world musics (musically, personally, culturally), Krüger argues that musical transmission, as a reflector of social and cultural meaning, can impact on students' transformations in attitude and perspectives towards self and other. In doing so, the book advances current discourse on the politics of musical representation in university education as well as on ethnomusicology learning and teaching, and proposes a model for ethnomusicology pedagogy that promotes in students a globally, contemporary and democratically informed sense of all musics.

### **Creating Their Own Space**

### **Music and Cyberliberties**

Shows how dominant commercial media practices secure a hold among and affect diverse national cultures.

### **Music Cultures in the United States**

"This book focuses on the powerful influence music programs can have on well-being and connectedness in schools. It is written specifically for music specialists working in school communities, including music therapists, classroom music teachers, instrumental teachers and generalist teachers. In the first three chapters, Rickson and McFerran outline relevant philosophies, policies and practices to provide a rationale for why an expanded view of music is needed in contemporary schools. Drawing on theories and practices from community music therapy they then demonstrate how music cultures can be developed and nurtured when the values of mutuality, respect, empowerment and commitment are applied through a collaborative model of action and reflection. Seven chapters provide different examples of how this might look, with each written from the perspective of either the school principal, classroom teacher, instrumental teacher, music coordinator, service manager, assistant teacher and of course, the music therapist. These examples convey the authors' experiences of building strong music cultures in schools, in collaboration with colleagues. The book concludes with a discussion of evaluation that is grounded in the values that drive collaborative programs, and an evaluation tool is provided with two examples of how it should be applied. McFerran and Rickson's stories and theories clearly draw on their decades of experience as registered music therapists, music therapy teachers and researchers working in special schools, special education units, and regular mainstream schools with staff and learners who have an array of cultural knowledge, skills, and abilities. This book offers a much-needed expansion of traditional ways of using

music in schools and will inspire the reader to explore new ways of fostering growth in their own school community."--Publisher's website.

### **The Influence of Ernst Krenek on the Musical Culture of the Twin Cities**

This volume examines the transnational character of popular music since the Cold War era to the present. Bringing together the cross-disciplinary research of native scholars, *Eastern European Popular Music in a Transnational Context* expands our understanding of the movement of physical music, musicians and genres through the Iron Curtain and within the region of Eastern Europe. With case studies ranging from Goran Bregović, Czesław Niemen, the reception of Leonard Cohen in Poland, the Estonian punk scene to the Intervision Song Contest, the book discusses how the production and reception of popular music in the region has always been heavily influenced by international trends and how varied strategies allowed performers and fans to acquire cosmopolitan identities. Cross-disciplinary in nature, the investigations are informed by political, social and cultural history, reception studies, sociology and marketing and are largely based on archival research and interviews.

### **Musical Creativity**

No art can survive without an understanding of, and dedication to, the values envisioned by its creators. No culture over time has existed without a belief system to sustain its survival. Black music is no different. In *Cultural Codes: Makings of a Black Music Philosophy*, William C. Banfield engages the reader in a conversation about the aesthetics and meanings that inform this critical component of our social consciousness. By providing a focused examination of the historical development of Black music artistry, Banfield formulates a useable philosophy tied to how such music is made, shaped, and functions. In so doing, he explores Black music culture from three angles: history, education, and the creative work of the musicians who have moved the art forward. In addition to tracing Black music from its African roots to its various contemporary expressions, including jazz, soul, R&B, funk, and hip hop, Banfield profiles some of the most important musicians over the last century: W.C. Handy, Scott Joplin, Louis Armstrong, Duke Ellington, Count Basie, Mary Lou Williams, John Coltrane, James Brown, Jimi Hendrix, and Stevie Wonder, among others. *Cultural Codes* provides an educational and philosophical framework for students and scholars interested in the traditions, the development, the innovators, and the relevance of Black music.

### **Nuns**

In *Heartland Excursions*, one of today's foremost ethnomusicologists takes the reader along for a delightful, wide-ranging tour of his workplace. Bruno Nettl

provides an insightful, sometimes tongue-in-cheek, always pithy ethnography of midwestern university schools of music from a different perspective in each of four chapters, alternating among three distinct voices: the longtime professor, the "native informant," and the outside observer, an "ethnomusicologist from Mars." If you've ever been to a concert or been connected to a university with a school of music, you'll discover yourself--or someone you know--in these pages.

### **Pop Brands**

Facing the Music investigates the practices and ideas that have grown from some five decades of cultural diversity in music education, developments in ethnomusicology, and the rise of 'world music'. Speaking from rich, hands-on experience of more than thirty years at various levels of music education (music in schools, community organizations and professional training courses), Huib Schippers makes a powerful case for the crucial role of learning music in shaping rich and diverse musical environments for the 21st century, both in practical terms and at a conceptual level: "what we hear is the product of what we believe about music." Advocating a contemporary, positive and realistic approach to cultural diversity in music education and transmission, Schippers advocates taking into account and celebrating the natural dynamics of music. He argues that "most music travels remarkably well", and regards every musical act as an expression of the 'here and now', as do many of the musicians and scholars he quotes. In this

way, he challenges stifling directives to recreate 'authentic contexts', which in fact constantly change (and have always changed) in the cultures of origin as well. This liberates music educators to seek with integrity appropriate ways of presenting music at all levels of education: in schools, community settings, and professional training. In seven succinct chapters that each approach the issues from a different angle, Schippers gradually unfolds the complexities of learning and teaching music 'out of context' in an accessible manner, and presents a coherent model to approach these, as well as lucid suggestions for translating the resulting ideas in practice. While mapping the various factors that determine all acts of music transmission, he also comes to surprising insights into the nature and preconceptions underlying much formal music education settings across the world, including those focusing on western classical music. Facing the Music provides a rich resource for reflection and practice for all those involved in teaching and learning music, from policy maker to classroom teacher.

### **Experiencing Ethnomusicology**

Discover why and how schools must become places where thinking is valued, visible, and actively promoted. As educators, parents, and citizens, we must settle for nothing less than environments that bring out the best in people, take learning to the next level, allow for great discoveries, and propel both the individual and the group forward into a lifetime of learning. This is something all teachers want and all

students deserve. In *Creating Cultures of Thinking: The 8 Forces We Must Master to Truly Transform Our Schools*, Ron Ritchhart, author of *Making Thinking Visible*, explains how creating a culture of thinking is more important to learning than any particular curriculum and he outlines how any school or teacher can accomplish this by leveraging 8 cultural forces: expectations, language, time, modeling, opportunities, routines, interactions, and environment. With the techniques and rich classroom vignettes throughout this book, Ritchhart shows that creating a culture of thinking is not about just adhering to a particular set of practices or a general expectation that people should be involved in thinking. A culture of thinking produces the feelings, energy, and even joy that can propel learning forward and motivate us to do what at times can be hard and challenging mental work.

### **Debates in Music Teaching**

Children create music in individually unique ways, but also using common processes. Each creating process component stated in the United States' National Music Standards (imagine, plan and make, evaluate and refine, and present; NCCAS, 2014) is explored in this text using children's creations from China, India, Ireland, Mexico, and the United States as examples.

### **Mediterranean Culture and Troubadour Music**

This extensively revised new edition of *Understanding Popular Music Culture* provides an accessible and comprehensive introduction to the production, distribution, consumption and meaning of popular music and the difficulties and debates that surround the analysis of popular culture and popular music. Reflecting the continued expansion of popular music studies, the changing music industry and the impact of new technologies, Roy Shuker explores key subjects that shape our experience of music, including music production, musicians and stars, musical texts, music video and MTV, audiences and fans, scenes and subcultures and music as political activism and ideology. This heavily revised and updated fourth edition includes: the role of social network sites, marketing and music retail the decline of the traditional model of the sound recording companies music genres, cover songs and the album canon case studies of artists such as Robert Johnson, the Sex Pistols, Shania Twain and Lady Gaga a comprehensive discography, based around musical metagenres, along with suggestions for further reading, listening and viewing. The book now has an accompanying website, with focus questions and further study activities for each chapter, additional case studies and links to relevant websites.

### **Sounds French**

*Music and Performance Culture in Nineteenth-Century Britain: Essays in Honour of Nicholas Temperley* is the first book to focus upon aspects of performance in the

broader context of nineteenth-century British musical culture. In four Parts, 'Musical Cultures', 'Societies', 'National Music' and 'Methods', this volume assesses the role music performance plays in articulating significant trends and currents of the cultural life of the period and includes articles on performance and individual instruments; orchestral and choral ensembles; church and synagogue music; music societies; cantatas; vocal albums; the middle-class salon, conducting; church music; and piano pedagogy. An introduction explores Temperley's vast contribution to musicology, highlighting his seminal importance in creating the field of nineteenth-century British music studies, and a bibliography provides an up-to-date list of his publications, including books and monographs, book chapters, journal articles, editions, reviews, critical editions, arrangements and compositions. Fittingly devoted to a significant element in Temperley's research, this book provides scholars of all nineteenth-century musical topics the opportunity to explore the richness of Britain's musical history.

### **Music and the New Global Culture**

This book creates a platform for music educators to share their experience and expertise in creative music teaching and learning with the international community. It presents research studies and practices that are original and representative of music education in the Japanese, Asian and international communities. It also collects substantial literature on music education research in

Japan and other Asian societies, enabling English-speaking readers to access excellent research and practical experiences in non-English societies.

## **Music and Performance Culture in Nineteenth-Century Britain**

Southern music has flourished as a meeting ground for the traditions of West African and European peoples in the region, leading to the evolution of various traditional folk genres, bluegrass, country, jazz, gospel, rock, blues, and southern hip-hop. This much-anticipated volume in *The New Encyclopedia of Southern Culture* celebrates an essential element of southern life and makes available for the first time a stand-alone reference to the music and music makers of the American South. With nearly double the number of entries devoted to music in the original *Encyclopedia*, this volume includes 30 thematic essays, covering topics such as ragtime, zydeco, folk music festivals, minstrelsy, rockabilly, white and black gospel traditions, and southern rock. And it features 174 topical and biographical entries, focusing on artists and musical outlets. From Mahalia Jackson to R.E.M., from Doc Watson to OutKast, this volume considers a diverse array of topics, drawing on the best historical and contemporary scholarship on southern music. It is a book for all southerners and for all serious music lovers, wherever they live.

## **Globalization of Corporate Media Hegemony, The**

Music Cultures in the United States is a basic textbook for an Introduction to American Music course. Taking a new, fresh approach to the study of American music, it is divided into three parts. In the first part, historical, social, and cultural issues are discussed, including how music history is studied; issues of musical and social identity; and institutions and processes affecting music in the U.S. The heart of the book is devoted to American musical cultures: American Indian; European; African American; Latin American; and Asian American. Each cultural section has a basic introductory article, followed by case studies of specific musical cultures. Finally, global musics are addressed, including Classical Musics and Popular Musics, as they have been performed in the U.S.. Each article is written by an expert in the field, offering in-depth, knowledgeable, yet accessible writing for the student. The accompanying CD offers musical examples tied to each article. Pedagogic material includes chapter overviews, questions for study, and a chronology of key musical events in American music and definitions in the margins.

## **Recorded Music in American Life**

Debates in Music Teaching encourages student and practising teachers to engage

with contemporary issues and developments in music education. It aims to introduce a critical approach to the central concepts and practices that have influenced major interventions and initiatives in music teaching, and supports the development of new ways of looking at ideas around teaching and learning in music. Accessible and comprehensive chapters will stimulate thinking and creativity in relation to theory and practice, and will facilitate readers in reaching their own informed judgements and rationalising their position with deep theoretical knowledge and understanding. Throughout the book, international experts in the field consider key issues including: the justification for music in the school curriculum partnerships in music education and the identity of the music teacher technology and conceptions of musicianship social justice and music education the place of diverse musical genres and traditions in the music curriculum critical thinking and music education autonomy and integrity for music in cross-curricular work the politics, sociology and philosophy of music education. *Debates in Music Teaching* is for all student and practising teachers interested in furthering their understanding of the subject. Including carefully annotated further reading and reflective questions to help shape research and writing, this collection stimulates critical and creative thinking in relation to contemporary debates within music education.

### **Women, Music, Culture**

The definitive collection of great writings on music from ancient Greece through the twentieth century.

### **Heartland Excursions**

Divi Zheni identifies itself as a Bulgarian women's chorus and band, but it is located in Boston and none of its members come from Bulgaria. Zlatne Uste is one of the most popular purveyors of Balkan music in America, yet the name of the band is grammatically incorrect. The members of Sviraci hail from western Massachusetts, upstate New York, and southern Vermont, but play tamburica music on traditional instruments. Curiously, thousands of Americans not only participate in traditional music and dance from the Balkans, but in fact structure their social practices around it without having any other ties to the region. In *Balkan Fascination*, ethnomusicologist Mirjana Lausevic, a native of the Balkans, investigates this remarkable phenomenon to explore why so many Americans actively participate in specific Balkan cultural practices to which they have no familial or ethnic connection. Going beyond traditional interpretations, she challenges the notion that participation in Balkan culture in North America is merely a specialized offshoot of the 1960s American folk music scene. Instead, her exploration of the relationship between the stark sounds and lively dances of the Balkan region and the Americans who love them reveals that Balkan dance and music has much deeper roots in America's ideas about itself, its place in the world,

and the place of the world's cultures in the American melting pot. Examining sources that span more than a century and come from both sides of the Atlantic, Lausevic shows that an affinity group's debt to historical movements and ideas, though largely unknown to its members, is vital in understanding how and why people make particular music and dance choices that substantially change their lives.

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