

Musicking The Meanings Of Performing And Listening Music Culture Christopher Small

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Musicking University of Chicago Press
Jazz, America's original art form, can be a catalyst for creative and spiritual development. With its unique emphasis on improvisation, jazz offers new paradigms for education and societal change. In this provocative book, musician and educator Edward W. Sarath illuminates how jazz offers a continuum for transformation.

Handbook of Musical Identities Chronicle Books
Provocative and timely, *Disciplining Music* confronts a topic that has sparked considerable debate in recent years: how do musicians and music scholars "discipline" music in their efforts to confer order and meaning on it? This collection of essays addresses this issue by formulating questions about music's canons—rules that measure and order, negotiate cultural constraints, reconstruct the past, and shape the future. Written by scholars representing the fields of historical musicology, ethnomusicology, and music theory, many of the essays tug and push at the very boundaries of these traditional division within the study of music.

"Fortunately, in a blaze of good-humored . . . scholarship, [this] book helps brains unaccustomed to thinking about the future without jeopardizing the past imagine the wonder classical-music life might become if it embraced all people and all musics."—Laurence Vittes, Los Angeles Reader

"These essays will force us to rethink our position on many issues. . . [and] advance musicology into the twenty-first century."—Giulio Ongaro, American Music Teacher

With essays by Katherine Bergeron, Philip V. Bohlman, Richard Cohn and Douglas Dempster, Philip Gossett, Robert P. Morgan, Bruno Nettl, Don Michael Randel, Ruth A. Solie, and Gary Tomlinson.

Disciplining Music Temple University Press

Music has a universal and timeless potential to influence how we feel, yet, only recently, have researchers begun to explore and understand the

positive effects that music can have on our wellbeing. This book brings together research from a number of disciplines to explore the relationship between music, health and wellbeing.

Why Music Matters Oxford University Press

In *Heartland Excursions*, a legendary ethnomusicologist 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.

"In the music building you can't tell the quick from the dead without a program."—Chapter 1, "In the Service of the Masters" "The great ability of a violin student whom I observed was established when his dean was persuaded to accompany him."—Chapter 2, "Society of Musicians" "Some teachers of music history would accuse students who listen to Elvis Presley not only of taking time away from hearing Brahms, but also of polluting themselves."—Chapter 3, "A Place for All Musics?" At commencement, the graduates "were perhaps not aware that they had just participated in an event in which the principal values of the Western musical world . . . had been taken out of storage bins for annual exercise."—Chapter 4, "Forays into the Repertory"

[Improvisation, Creativity, and Consciousness](#)
Oxford University Press

How can an abstract sequence of sounds so intensely

express emotional states? How does music elicit or arouse our emotions? What happens at the physiological and neural level when we listen to music? How do composers and performers practically manage the expressive powers of music? How have societies sought to harness the powers of music for social or therapeutic purposes? In the past ten years, research into the topic of music and emotion has flourished. In addition, the relationship between the two has become of interest to a broad range of disciplines in both the sciences and humanities. The *Emotional Power of Music* is a multidisciplinary volume exploring the relationship between music and emotion. Bringing together contributions from psychologists, neuroscientists, musicologists, musicians, and philosophers, the volume presents both theoretical perspectives and in-depth explorations of particular musical works, as well as first-hand reports from music performers and composers. In the first section of the book, the authors consider the expression of emotion within music, through both performance and composing. The second section explores how music can stimulate the emotions, considering the psychological and neurological mechanisms that underlie music listening. The third section explores how different societies have sought to manage and manipulate the power of music. The book is valuable for those in the fields of music psychology and music education, as well as philosophy and musicology.

Beyond the Score University of Chicago Press

Today, Bach is one of the most revered and studied figures of classical music, despite there being a time in which he was almost forgotten. Divided into two sections, this volume explores research on J.S. Bach and more broadly examines the topics of music and performance studies; with the latter focusing on composers active today, such as Marco Alunno, or those from the recent past who are lesser-known and performed, such as Pietro Cimara and Leo Ornstein. Following from Nones's (ed.) previous publication *Music as Communication: Perspectives on Music, Image and Performance* (ABEPaperback, 2018), this work provides a rather unique contribution as a choral attempt at exploring performance today. The intention of this book and the attached CD, with live recordings of the music explored at the conference from which the volume originated, is to inspire fresh approaches to the study of a

monument like Bach, while also encouraging original research of modern composition and performance. Recordings of the performances given over the two days of the conference serve either to clarify arguments made in the papers or to attest to the music explored more generally. This volume is founded on the belief that the history of music is comprised of many figures, some of whom are undeservedly forgotten, and that our understanding of and approach to music is simultaneously shaped by the past and directed by the continual evolution of sounds and attitudes of the present. Examining music styles from baroque (Bach) to contemporary (Alunno), *Forms of Performance* will be of particular interest to Bach and performance studies scholars, as well as advanced researchers and PhD students in this field.

Musical Worlds Oxford University Press
Indian vocalists trace intricate shapes with their hands while improvising melody. Although every vocalist has an idiosyncratic gestural style, students inherit ways of shaping melodic space from their teachers, and the motion of the hand and voice are always intimately connected. Though observers of Indian classical music have long commented on these gestures, *Musicking Bodies* is the first extended study of what singers actually do with their hands and voices. Matthew Rahaim draws on years of vocal training, ethnography, and close analysis to demonstrate the ways in which hand gesture is used alongside vocalization to manifest melody as dynamic, three-dimensional shapes. The gestures that are improvised alongside vocal improvisation embody a special kind of melodic knowledge passed down tacitly through lineages of teachers and students who not only sound similar, but who also engage with music kinesthetically according to similar aesthetic and ethical ideals. *Musicking Bodies* builds on the insights of phenomenology, Indian and Western music theory, and cultural studies to illuminate not only the performance of gesture, but its implications for the transmission of culture, the conception of melody, and the very nature of the musicking body.

Musicians in the Making Cambridge University Press

A fascinating history of singing styles from the ancient world to the present.

Rethinking Music Oxford University Press on Demand

Rethinking Music offers a comprehensive re-evaluation of current thinking about music. In this book, 24 distinguished musicologists, music theorists, and ethnomusicologists review different dimensions of musical study, revealing a range of concerns that are shared across the discipline: the nature of musicological practice, its social and ethical dimensions, issues of canon and value, and the relationship between academic study and musical experience.

How Music Can Make You Better Cambridge University Press

Music is a powerful form of communication. It provides a means by which people can share emotions, intentions, and meaning. This new addition to the music psychology list brings together leading researchers to examine how

music can be used to communicate and the biological, cognitive, social, and cultural processes which underlie such communication. It will be valuable for all those involved in music cognition, music education, and communication studies.

The Sight of Sound Cambridge University Press
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.

Reaching Out: A Musician's Guide to Interactive Performance University of Illinois Press
How can certain songs carry us through a tough workout, comfort us after a breakup, or unite 50,000 diverse fans? In this fascinating field guide, neuroscientist and opera singer Indre Viskontas investigates what music is and how it can change us for the better—from deep in our neurons to across our entire society. Whether hip-hop fans, classically trained pianists, or vinyl collectors, readers will think about their favorite songs in a whole new way by the end of this book. This is a vibrant and smart gift for any audiophile.

Interpreting Music Univ of California Press
"Do look after my music!" Irene Wienawska Polowski exclaimed before her death in 1932. And from the urgency of that sentiment the authors here have taken their cue to reveal and "look after" the previously neglected contributions of women throughout the history of Western art music. The first work of its kind, *Women Making Music* presents biographies of outstanding performers and composers, as well as analyses of women musicians as a class, and provides examples of music from all periods including medieval chant, Renaissance song, Baroque opera, German lieder, and twentieth-century composition. Unlike most standard historical surveys, the book not only sheds light upon the musical achievements of women, it also illuminates the historical contexts that shaped and defined those achievements.

How Musical is Man? Wilfrid Laurier Univ. Press
Readership: Students and scholars of ritual studies, religious studies, anthropology
Musicking Bodies Univ of California Press
In *Complicating, Considering, and Connecting Music Education*, Lauren Kapalka Richerme proposes a poststructuralist-inspired philosophy of music education. Complicating current conceptions of self, other, and place, Richerme emphasizes the embodied, emotional, and social aspects of humanity. She also examines intersections between local and global music making. Next, Richerme explores the ethical implications of considering multiple viewpoints and imagining who music makers might become. Ultimately, she offers that music education is good for facilitating differing connections with one's self and multiple environments. Throughout the text, she also integrates the writings of Gilles Deleuze and Félix

Guattari with narrative philosophy and personal narratives. By highlighting the processes of complicating, considering, and connecting, Richerme challenges the standardization and career-centric rationales that ground contemporary music education policy and practice to better welcome diversity.

The Child as Musician Oxford University Press
Scattered in archives and historical societies across the United States are hundreds of volumes of manuscript music, copied by hand by eighteenth-century amateurs. Often overlooked, amateur music making played a key role in the construction of gender, class, race, and nation in the post-revolution years of the United States. These early Americans, seeking ways to present themselves as genteel, erudite, and pious, saw copying music by hand and performing it in intimate social groups as a way to make themselves--and their new nation--appear culturally sophisticated. Following a select group of amateur musicians, *Cultivated by Hand* makes the case that amateur music making was both consequential to American culture of the eighteenth century and aligned with other forms of self-fashioning. This interdisciplinary study explores the social and material practices of amateur music making, analyzing the materiality of manuscripts, tracing the lives of individual musicians, and uncovering their musical tastes and sensibilities. Author Glenda Goodman explores highly personal yet often denigrated experiences of musically "accomplished" female amateurs in particular, who grappled with finding a meaningful place in their lives for music. Revealing the presence of these unacknowledged subjects in music history, *Cultivated by Hand* reclaims the importance of such work and presents a class of musicians whose labors should be taken into account.
Songs in Their Heads Wesleyan University Press
"This innovative book explores religion through music - the source of spiritual elation, social cohesion, and empowerment in cultures around the world."--BOOK JACKET.

Can Music Make You Sick? University of Illinois Press

Connect with and captivate concert audiences as never before with *Reaching Out*, the groundbreaking new guide to audience engagement and interactive performance for musicians. Author David Wallace shares the techniques he has taught at The Juilliard School and used with orchestras and conservatories around the world for reaching out to any audience regardless of demographics and musical expertise and enriching their concert experience through interaction. Featuring real-life examples, concert transcripts, and an Interactive Concert Checklist, this text gives performing musicians the tools they need to put these techniques to practice and design programs that give their audiences a deeper experience and appreciation of music.

Forms of Performance: From J.S. Bach (1685-1750) to M. Alunno (1972-) [Audio CD Edition] Oxford University Press on Demand
"Musicians often pay a high price for sharing their art with us. Underneath the glow of success can often lie loneliness and exhaustion, not to mention the basic struggles of paying the rent or

buying food. Sally Anne Gross and George Musgrave raise important questions – and we need to listen to what the musicians have to tell us about their working conditions and their mental health. ” Emma Warren (Music Journalist and Author). “ Singing is crying for grown-ups. To create great songs or play them with meaning music's creators reach far into emotion and fragility seeking the communion we demand of it. However, music 's toll on musicians can leave deep scars. In this important book, Sally Anne Gross and George Musgrave investigate the relationship between the wellbeing music brings to society and the wellbeing of those who create. It 's a much needed reality check, deglamorising the romantic image of the tortured artist. ”

Crispin Hunt (Multi-Platinum Songwriter/Record Producer, Chair of the Ivors Academy). It is often assumed that creative people are prone to psychological instability, and that this explains apparent associations between cultural production and mental health problems. In their detailed study of recording and performing artists in the British music industry, Sally Anne Gross and George Musgrave turn this view on its head. By listening to how musicians understand and experience their working lives, this book proposes that whilst making music is therapeutic, making a career from music can be traumatic. The authors show how careers based on an all-consuming passion have become more insecure and devalued. Artistic merit and intimate, often painful, self-disclosures are the subject of unremitting scrutiny and data metrics. Personal relationships and social support networks are increasingly bound up with calculative transactions. Drawing on original empirical research and a wide-ranging survey of scholarship from across the social sciences, their findings will be provocative for future research on mental health, wellbeing and working conditions in the music industries and across the creative economy. Going beyond self-help strategies, they challenge the industry to make transformative structural change. Until then, the book provides an invaluable guide for anyone currently making their career in music, as well as those tasked with training and educating the next generation.

[Women's Bands in America](#) OUP Oxford
Music has gained the increasing attention of historians. Research has branched out to explore music-related topics, including creative labor, economic histories of music production, the social and political uses of music, and musical globalization. This handbook both covers the history of music in Europe and probes its role for the making of Europe during a "long" twentieth century. It offers concise guidance to key historical trends as well as the most important research on central topics within the field.