

Thinking Musically Experiencing Music Expressing Culture Global Music Series

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Engaging Musical Practices: A Sourcebook for Middle School General Music presents numerous ways to engage adolescents in active music making that is relevant to their lives so that they may be more apt to continue their involvement with music as a lifetime endeavor.

The complex legacy of Mexico's ethnic past and geographic location have shaped the country and its culture. In *Music in Mexico*, Alejandro L. Madrid uses extensive fieldwork, interviews with performers, eyewitness accounts of performances, and vivid illustrations to guide students through modern-day music practices. Applying three themes - ethnic identity, migration, and media influences - the text explores the music that Mexicans grow up listening to and shows how these traditions are the result of long-standing transnational dialogues. Packaged with a 40-minute audio CD containing musical examples, the text features numerous listening activities that engage students with the music. *Music in Mexico* 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 a <http://www.us.oup.com/us/companion.websites/umbrella/globalmusic/?view=usa> for a list of case studies in the Global Music Series. The website also includes instructional material to accompany each study."

Music in Japan 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.us.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 Japan* offers a vivid introduction to the music of contemporary Japan, a nation in which traditional, Western, and popular music thrive side by side. Drawing on more than forty years of experience, author Bonnie C. Wade focuses on three themes throughout the book and in the musical selections on the accompanying CD. She begins by exploring how music in Japan has been profoundly affected by interface with both the Western (Europe and the Americas) and Asian (continental and island) cultural spheres. Wade then shows how Japan's thriving popular music industry is also a modern form of a historically important facet of Japanese musical culture: the process of gradual popularization, in which a local or a group's music eventually becomes accessible to a broader range of people. She goes on to consider the intertextuality of Japanese music: how familiar themes, musical sounds, and structures have been maintained and transformed across the various traditions of Japanese performing arts over time. *Music in Japan* is enhanced by eyewitness accounts of performances, interviews with key performers, and vivid illustrations. Packaged with an 80-minute CD containing examples of the music discussed in the book, it features guided listening and hands-on activities that encourage readers to engage actively and critically with the music.

Pack includes 2 books and one CD.

This volume focuses specifically on narrative inquiry as a means to interrogate research questions in music education, offering music education researchers indispensable information on the use of qualitative research methods, particularly narrative, as appropriate and acceptable means of conducting and reporting research. This anthology of narrative research work in the fields of music and education builds on and supports the work presented in the editors' first volume in *Narrative Inquiry in Music Education: Troubling Certainty* (Barrett & Stauffer, 2009, Springer). The first volume provides a context for undertaking narrative inquiry in music education, as well as exemplars of narrative inquiry in music education and commentary from key international voices in the fields of narrative inquiry and music education respectively.

Music in East Africa 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.

Media is rapidly evolving, from social media to news channels, individuals are being bombarded with headlines, new technologies, and varying opinions. Teaching the next generation of communication professionals how to interact with varying forms of media is paramount as they will be the future distributors of news and information. *The Handbook of Research on Media Literacy in Higher Education Environments* provides emerging research on the role of journalism and mass communication education in the digital era. While highlighting topics such as community media labs, political cognition, and public engagement, this publication explores the impact of globalization and a changing and diversified world within the realm of higher education. This publication is an important resource for educators, academicians, professionals, and researchers seeking current research on applications and strategies in promoting media and digital studies in higher education.

Teaching Music Globally is packaged with *Thinking Musically*, which provides the conceptual foundation for exploring music around the world. *Thinking Musically* discusses the importance of musical instruments, describing their significance in a culture's folklore, religion, and history, and examines how fundamental elements of music -- including rhythm, pitch, and form -- vary in different musical traditions. The 80-minute audio CD packaged with *Thinking Musically* is also referenced in *Teaching Music Globally*. *Teaching Music Globally* and the CD give readers the opportunity to experience steel drum music from Trinidad, Irish jigs and reels, an ensemble piece for Peruvian panpipes, excerpts of Mexican mariachi music, gamelan music from Bali and Java, and choral pieces from Bulgaria, South Africa, the Pacific Islands, and the African-American experience. The book and CD also include Navajo social songs, an Egyptian maqam for string ensemble, a medieval European rota, Carmen's Habanera, and percussion pieces from Brazil, China, Ghana, Japan, Liberia, and Puerto Rico. The CD selections provide the audio component for the numerous and varied experiences incorporated throughout the text. These "attentive," "engaged," and "enactive" listening,

participatory, and performance activities are resources for shaping the musical education of students of all ages. Book jacket."--Jacket.

The Oxford Handbook of Music and the Brain is a groundbreaking compendium of current research on music in the human brain. It brings together an international roster of 54 authors from 13 countries providing an essential guide to this rapidly growing field. Music in America 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. America's music is a perennial work in progress. Music in America looks at both the roots of American musical identity and its many manifestations, seeking to answer the complex question: "What does American music sound like?" Focusing on three themes--identity, diversity, and unity--it explores where America's music comes from, who makes it, and for what purpose. Rather than chronologically tracing America's musical history, author Adelaida Reyes considers how musical culture is shaped by space and time, by geography and history, by social, economic, and political factors, and by people who use music to express themselves within a community. Introducing the diversity that dominates the contemporary American musical landscape, Reyes draws on a dazzling range of musical styles--from ethnic and popular music idioms to contemporary art music--to highlight the ways in which sounds from various cultural origins come to share a national identity. Packaged with a 65-minute CD containing examples of the music discussed in the book, Music in America features guided listening and hands-on activities that allow readers to become active participants in the music.

Mainland Southeast Asia is a culturally diverse and musically intriguing area, yet the ethnomusicological record lacks coverage of many of its musical and cultural traditions. Placing the music of this region within a social, cultural, and historical context, Music in Mainland Southeast Asia is the first brief, stand-alone volume to profile the under-represented musical traditions of Burma, Cambodia, Thailand, and Vietnam. It also contains the first introduction to Burmese music ever presented in a music textbook. Drawing on his extensive fieldwork, author Gavin Douglas frames this survey of Southeast Asian music within three key themes: music and diversity, music and political turmoil, and music and globalization. Each theme lends itself to a discussion of the region's classical musical traditions, folk traditions, and contemporary developments. Uniquely focusing on the people who practice these musical traditions--rather than the locales from which the traditions originate--the text also follows individuals out of their native lands and into diasporic communities throughout the world [Publisher description].

Traditional Chinese edition of by Emily St. John Mandel's Station Eleven, the National Book Award finalist, PEN/Faulkner Award Finalist, and an Amazon Best Book of the Month, September 2014. In Traditional Chinese. Annotation copyright Tsai Fong Books, Inc. Distributed by Tsai Fong Books, Inc.

What is Hip Hop? Hip hop speaks in a voice that is sometimes gruff, sometimes enraged, sometimes despairing, sometimes hopeful. Hip hop is the voice of forgotten streets laying claim to the high life of rims and timbs and threads and bling. Hip hop speaks in the muddled language of would-be prophets--mocking the architects of the status quo and stumbling in the dark toward a blurred vision of a world made right. What is hip hop? It's a cultural movement with a traceable theological center. Daniel White Hodge follows the tracks of hip-hop theology and offers a path from its center to the cross, where Jesus speaks truth.

Comprehensive, lavishly illustrated survey of English popular music during the early modern period. Accompanied by specially commissioned recordings.

This volume establishes the discipline of medical ethnomusicology and expresses its broad potential. It also is an expression of a wider paradigm shift of innovative thinking and collaboration that fully embraces both the health sciences and the healing arts. Music in China is one of many 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 China offers a unique exploration of the rich, dynamic, and multifaceted Chinese musical landscape. In contrast with previous scholarship--which focused almost exclusively on the role of music in elite culture--this volume takes a balanced look at a variety of traditional and modern genres, including those performed among local and regional folk musicians, in academia, in the media, and on concert stages both inside and outside of China. Using the interrelated themes of identity, modernization, and ideology as a narrative framework, author Frederick Lau discusses the musical features of the selected genres, the processes through which they came into existence, and related socio-political issues. Lau draws on his own extensive fieldwork and performance experience in both mainland China and its diasporic communities to show how the ever-changing Chinese musical tradition takes on particular meanings in China, in overseas Chinese communities, and in diverse international settings. Enhanced by eyewitness accounts of local performances, interviews with key performers, vivid illustrations, and hands-on listening activities, Music in China provides an accessible and engaging introduction to Chinese music. It is packaged with an 80-minute audio CD containing examples of the music discussed in the book.

Native American Music in Eastern North America is one of many 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. Native American Music in Eastern North America is one of the first books to explore the contemporary musical landscape of indigenous North Americans in the north and east. It shows how performance traditions of Native North Americans have been influenced by traditional social values and cultural histories, as well as by encounters and exchanges with other indigenous groups and with newcomers from Europe and Africa. Drawing on her extensive fieldwork and on case studies from several communities--including the Iroquois, the Algonquian-speaking nations of the Atlantic seaboard, and the Inuit of the far north--author Beverley Diamond discusses intertribal celebrations, popular music projects, dance, art, and film. She also considers how technology has mediated present-day cultural communication and how traditional ideas about social roles and gender identities have been negotiated

style in the discipline of ethnomusicology. *Ethnomusicology: A Contemporary Reader* serves as a basic introduction to the best writing in the field for students, professors, and music professionals. It is perfect for both introductory and upper level courses in world music.

**** Music in the Hispanic Caribbean** 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. **** The Spanish-speaking islands of Cuba, Puerto Rico, and the Dominican Republic** make up a relatively small region, but their musical and cultural traditions have had a dramatic, sweeping impact on the world. The first brief, stand-alone volume to explore the music of these three islands, *Music in the Hispanic Caribbean* provides a vibrant introduction to diverse musical styles including salsa, merengue, reggaeton, plena, Latin jazz, and the bolero. Ethnomusicologist Robin Moore employs three themes in his survey of Hispanic Caribbean music: the cultural legacy of the slave trade, the creolization of Caribbean musical styles, and diaspora, migration, and movement. Each theme lends itself to a discussion of the region's traditional musical genres as well as its more contemporary forms. The author draws on his extensive regional fieldwork, offering accounts of local performances, interviews with key performers, and vivid illustrations. A compelling, comprehensive review, *Music in the Hispanic Caribbean* is ideal for introductory undergraduate courses in world music or ethnomusicology and for upper-level courses on Caribbean and Latin American music and/or culture. Packaged with a 70-minute CD containing musical examples, the text features numerous listening activities that actively engage students with the music. The companion website includes supplementary materials for instructors.

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 focal point, 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.

The Enlightenment saw a critical engagement with the ancient idea that music carries certain powers - it heals and pacifies, civilizes and educates. Yet this interest in musical utility seems to conflict with larger notions of aesthetic autonomy that emerged at the same time. In *Enlightenment Orpheus*, Vanessa Agnew examines this apparent conflict, and provocatively questions the notion of an aesthetic-philosophical break between the eighteenth and nineteenth centuries. Agnew persuasively connects the English traveler and music scholar Charles Burney with the ancient myth of Orpheus. She uses Burney as a guide through wide-ranging discussions of eighteenth-century musical travel, views on music's curative powers, interest in non-European music, and concerns about cultural identity. Arguing that what people said about music was central to some of the great Enlightenment debates surrounding such issues as human agency, cultural difference, and national identity, Agnew adds a new dimension to postcolonial studies, which has typically emphasized the literary and visual at the expense of the aural. She also demonstrates that these discussions must be viewed in context at the era's broad and well-entrenched transnational network, and emphasizes the importance of travel literature in generating knowledge at the time. A new and radically interdisciplinary approach to the question of the power of music - its aesthetic and historical interpretations and political uses - *Enlightenment Orpheus* will appeal to students and scholars in historical musicology, ethnomusicology, German studies, eighteenth-century history, and comparative studies.

Building Strong Music Programs uniquely focuses on music programs in the public school community, providing strategies and tools for developing a vibrant music program and building community support. Covering relationships with colleagues, parents, staff, administrators, and the community at large, Charlene Ryan also provides tactics for developing courses, performances, and publicity to enhance your program. Build a repertoire of tried-and-true strategies covering curriculum, classroom management, special needs, concerts, assessment, budget, and more that are based on years of teaching at all levels. While program building is an essential, time-consuming part of every music teacher's job, students are rarely prepared for it. The questions for discussion and student assignments make this an excellent choice for preservice teacher training courses. Ryan covers issues important to student teachers, new teachers, teachers changing schools, and teachers looking to rejuvenate their existing programs. From student trips to music software to district ensembles to advocacy to entry-level instrumental courses, Ryan covers it all in this comprehensive handbook.

Carnival Music in Trinidad 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. Home to the most elaborate Carnival celebration in the Caribbean, Trinidad is the birthplace of the steelband and a hub for calypso and soca, musical genres that have been influential throughout the world. Collectively, these and other performance genres constitute the dynamic event of Carnival, which for more than a century has been an occasion for an intense exchange of ideas about society, culture, and tradition in Trinidad. *Carnival Music in Trinidad* examines the history and aesthetics of calypso, steelband, soca, and other genres, relating musical structure, lyrics, sound, and style to the major roles they play in Trinidadian culture. It also analyzes how the instruments, sounds, and lyrics of Carnival music provide a sense of national and ethnic identity. Author Shannon Dudley describes calypso's traditional role as a voice for the common people, acknowledging the tensions between this history and calypso's ties to modern commercial music markets. He also presents the story of the steelband--an art form born in the most downtrodden neighborhoods of Port of Spain--as both a parable of the nation's struggles and successes and as a continuous process of musical exploration. Written in a lively style accessible to both students and general readers, *Carnival Music in Trinidad* features vivid eyewitness accounts and illustrations of performances. The book is packaged with a 40-minute CD containing examples of the music discussed in the text.

Hermeneutics and Music Criticism forges new perspectives on aesthetics, politics and contemporary interpretive strategies. By advancing new insights into the roles judgment and imagination play both in our experiences of music and its critical interpretation, this book reevaluates our current understandings of music's transformative power. The engagement with critical musicologists and philosophers, including Adorno, Gadamer, and Ricoeur, provides a nuanced analysis of the crucial issues affecting the theory and practice of music criticism. By challenging musical hermeneutics' deployment as a means of deciphering social values and meanings, *Hermeneutics and Music Criticism* offers an answer to the long-standing question of how music's expression of moods and feelings affects us and our relation to the world.

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