Deeper Than Reason
Geographies of Urban Sound and Music and the Broadcast Experience

Teaching Music in an American Society

This book offers a comprehensive assessment of the music of George Harrison, revealing him as one of the most gifted and authentic singer-songwriters of his generation. It includes a comprehensive discography of George Harrison's entire music career. It offers a detailed index of people, places, and songs that together make up Harrison's musical life.

The Role of Music in European Integration

Culture and Politics Under Reza Shah presents a collection of innovative research on the interaction of culture and politics accompanying the vigorous modernization programme of the first Pahlavi ruler. Examining a broad spectrum of this multifaceted interaction it makes an important contribution to the cultural history of the 1920s and 1930s in Iran, when, under the rule of Reza Shah Pahlavi, dramatic changes took place inside Iranian society. With special reference to the practical implementation of specific reform endeavours, the various contributions critically analyze different facets of the relationship between cultural politics, individual reformers and the everyday life of modern Iranian citizens. Interpreting culture in its broadest sense, this book brings together contributions from different disciplines such as literary history, social history, ethnomusicology, art history, and Middle Eastern politics. In this way, it combines for the first time the cultural history of Iran's modernity with the politics of the Reza Shah period. Challenging a limited understanding of authoritarian rule under Reza Shah, this book is a useful contribution to existing literature for students and scholars of Middle Eastern History, Iranian History and Iranian Culture.

Music on Deaf Ears

"Volume 2 of the Oxford Handbook of Music Performance is designed around four distinct sections: Enhancements, Health and Wellbeing, Science, and Innovations. Chapters on the popular Feldenkrais method and Alexander technique open the volume, and these lead to chapters on peak performance and mindlessness, stage behavior, impression management and charisma, enhancing music performance appraisal, and how to build a career and the skills and competencies needed to be successful. The section dealing with health and wellbeing surveys the brain mechanisms involved in music learning and performing and musical activities in people with disabilities; performance anxiety, diseases and health risks in instrumentalists, hearing and voice, and finally, a discussion of how to promote a healthy related lifestyle. The first six chapters of the Science section cover the basic science underlying the operation of wind, brass, string instruments, and the piano, and two chapters covering the solo voice and vocal ensembles. The final two chapters explain digital musical instruments and the practical issues that researchers and performers face when using motion capture technology to study movement during musical performances. The four chapters of the Innovations section address the types of technological and social and wellbeing innovations that are reshaping how musicians conceive their performances in the twenty-first century."

Music for Others

This book compiles revised versions of a number of the papers originally delivered at the Twenty-Fifth National Conference of the Musicological Society of Australia, held in Newcastle, New South Wales, between 3 and 6 October 2002. A side from the three keynote addresses, all the papers published here have been refereed and peer reviewed. Like this publication, the conference was entitled Music Research: new directions for ancient and modern music studies. Papers were invited under four main themes: Research through Performance, Music and Society, Music and Technology, and Structure and Context. The three keynote speakers addressed the first three of these: Roy Howat and Suzanne Cusick approached from different perspectives, respectively, the relationship between performance and research, and the relationship of both to music in society, while Rolf Gethaar discussed the many ways in which music can now interface with technology. List of Contributors: Roy Howat, Marie-Louise Caffiari, Rosalind Hallett, Prudence Dunstone, Jacqueline Ogel, Danielle Kaeve, Alan M. Addis, Ikuko Saké, Johanna Sellick, Patricia Duke, Frank Murphy, John Napier, Suzanne Cusick, Kathryn Barney, Elizabeth Markström, Steven Knepp, Brydie Leigh Birdfoot, Tim Humphrey, Roland Barthes, Antonio T. Cola, Antonio Canon, Gabriella Vardanega, Linda Koivus, Jason Godley, David Irving, Anne-Marie Forbes, Peter Freeman, Julia Lu, Deborah Priess, Patricia Shaw, Jennifer Shaw, Rolf Gethaar, Cathy Cox, Eddy Chong, Ruth Lee Martin, Dennis Collins, Nicholas Routley, Annabelle Robinson, Jason Stanes, John Phillips.

Prelude to Music Education

First published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

The Late Romantic Era
A symbol of Trinidadian culture, the steelband has made an extraordinary transformation since its origins from junk metal to steel orchestra, and from disparaged underclass pastime to Trinidad and Tobago's national instrument. Now, Shannon Dudley gives the first discerning look at the musical thinking that ignited this transformation, and the way it interacts with A-Fro-Trinidadian tradition, carnival, colonial authority, and nationalist politics. Music from behind the Bridge tells the story of the steelband from the point of view of musicians who overcame disadvantages of poverty and prejudice with their extraordinary ambition. Literally referring to the poor neighborhoods nestled in the hills bordering Port of Spain to the East, "Behind the Bridge" is also a metaphor for conditions of social disadvantage and cultural resistance that shaped the steelband movement in the various A-Fro-Trinidadian communities where it first took root. The book further explores the implications of the steelband's "nationalization" in post-independent Trinidad and Tobago, and contemporary steelband musicians' preoccupation with the formally adjudicated annual Panorama competition. In discussing the interaction of musical thinking, festivity, and politics, this book connects important questions about the history of the steelband to general questions about the relation between popular culture and nationalism.

**The Words and Music of George Harrison**

Music and the Broadcast Experience explores the complex ways in which music and broadcasting have developed together throughout the twentieth and into the twenty-first centuries. It brings into dialogue researchers working in media and music studies; explores and develops crucial points of contact between studies of music in radio and music in television; and investigates the limits, persistence, and extensions of music broadcasting in the internet era. The book presents a series of case studies that address key moments and concerns in music broadcasting, past and present, written by leading scholars in the field, who hail from both media and music studies. Unified by attentiveness both to musical sound and meaning and to broadcasting structures, practices, audiences, and discourses, the chapters in this collection address the following topics: the role of live orchestral concerts and opera in the early development of radio and their relation to ideologies of musical uplift, the relation between production culture, music, and television genre; the function of music in sponsored radio during the 1930s; the fortunes of musical celebrity and artistic ambition on television; questions of music format and political economy in the development of online radio; and the negotiation of space, community, and participation among audiences, online and offline, in the early twenty-first century. The collection's ultimate aim is to explore the usefulness and limitations of broadcasting as a concept for understanding music and its cultural role, both historically and today.

**Music! Its Role and Importance In Our Lives, Student Edition**

Featuring fascinating accounts from practitioners, this Companion examines how developments in recording have transformed musical culture.

**Culture and Cultural Politics Under Reza Shah**

Shows how Charles V used music and ritual to reinforce his image and status as the most important and powerful sovereign in Europe.

**Creative Industries and Developing Countries**

"Musical activity is one of the most ubiquitous and highly valued forms of social interaction in North America from sporting events to political rallies, concerts to churches. Its use as an affective agent for political and religious programs suggests that it has ethical significance, but it is one of the undertheorized aspects of both theological ethics and music scholarship. Music for Others: Care, Justice, and Relational Ethics in Christian Music fills part of this scholarly gap by focusing on the religious aspects of musical activity, particularly on the practices of Christian communities. It is an essential text for students, combined with theories of discourse, formation, and cultural fieldwork at three Protestant churches and interviews with a group of seminary students, toward restorative justice. The book argues that relationships are ontological for both human beings and musical activity. It further argues that musical meaning and emotion converge in human bodies such that music participates in personal and communal identity construction in affective ways; yet these constructions are not always just. Thus, Music for Others argues that music is ethical when it preserves people in and restores people to just relationships with each other, and thereby with God"--

**The Concise Garland Encyclopedia of World Music**

This work by Lithuania's most important philosopher Vasiliy Sesemann (1884-1963) is a European classic. Having been published in Lithuanian for the first time in 1970 (though written much earlier) it has now finally become accessible to an international public. Sesemann's Aesthetic is not only an extremely useful introduction to the discipline of aesthetics; it also engages in stimulating analyses of a wide range of subjects that remain of interest for the contemporary reader. Sesemann explains in a clear and systematic way almost all problems linked to aesthetic production and perception, providing inquiries into, for example, philosophical problems of space, tectonicity in architecture, and film. Sesemann's personal philosophical vision of aesthetic experience as well as of the ambiguity of aesthetic form makes this book a must for specialists in German and Eastern European interwar philosophy as well as in Russian Formalism.

**Africa in Contemporary Perspective**

This book focuses on the rapidly changing sociology of music as manifested in Chinese society and Chinese education. It examines how social changes and cultural politics affect how music is currently being used in connection with the Chinese dream. While there is a growing trend toward incorporating the Chinese dream into school education and higher education, there has been no scholarly discussion of how music is currently being used in connection with the Chinese dream. The combination of cultural politics, transformed authority relations, and officially approved songs can provide us with an understanding of the official content on the Chinese dream that is conveyed in today's Chinese society, and how these factors have influenced the renewal of values-based education and practices in school music education in China.

**The Music Teaching Artist's Bible**

Unique in its practical approach to music education, this introduction covers the broad scope of the profession integrating musicianship, scholarship and pedagogy. It includes practical approaches to different music class situations with lesson plans that include the national standards and features scenarios of school teaching to assist readers in looking at teaching through the teacher's eyes. The authors examine qualities of the effective music teacher, developing tools for teaching, general music in the elementary and secondary schools, band programs and performances, string education, choral music, multicultural music education and developing a philosophy of music education. For music educators and others interested in music education.

**Billboard**

Postmodernism Is Musical Pasts considers music after 1945 as a representation of concepts such as "historicity" and "temporality." The volume understands postmodernity as a period in which both modernism and postmodernism co-exist. It is attracted to a wider interpretation of "historicity" that focuses on the complex nexus of past-present-future. Historicity is understood as leaning closely on "temporality," generally thought of as the linear progression of past, present and future. The volume broadens the absolutist understanding of temporality to include processes which can occur in circular, spiral, transcending and other formations. The book covers an extensive spectrum of topics from classical to popular and neo-traditional musics to concerns of the disciplines of musicology. Such a wide range of topics from both the centre and the periphery of the musicological canon mirrors the eclectic and diverse nature of the postwar era itself. The first section investigates how to understand manifestations of postmodernism practices further by looking at the temporality of reception from different angles. A final part investigates questions of nostalgia and temporalities of belonging. TINA FR HAUF is an adjunct assistant Professor at Columbia University, New York and serves on the faculty of The Graduate Center, CUNY. CONTRIBUTORS: Michael Arnold, Susanna Aserm Llamas, Georg Bungstalier, Carsten Carlos, Daniela Fugellie, Tina Fr Hauf, John Kolesar, Lawrence Kramer, Beate Kutschke, Lauren L. Litten, Max Noubel, Joshua S. Walden

**Music Research**

In its 114th year, Billboard remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. Billboard publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.
Jenefer Robinson uses modern psychological and neuroscientific research on the emotions to study our emotional involvement with the arts.

Postmodernity’s Musical Pasts

An important feature of Ghanaian tertiary education is the foundational African Studies Programme which was initiated in the early 1960s. Unfortunately, hardly any readers exist which bring together a body of knowledge on the themes, issues and debates which inform and animate research and teaching in African Studies particularly on the African continent. This becomes even more important when we consider the need for knowledge on Africa that is not Eurocentric or sensationalised, but driven from internal understandings of life and prospects in Africa. Dominant representations and perceptions of Africa usually depict a continent in crisis. Rather than buying into external representations of Africa, with its ‘tricks’ and aspirations for Western modernities, we insist that African scholars in particular should be in the forefront of promoting understanding of the plural, interlocking, and dense reality of life and developments on the continent, to produce relevant and usable knowledge. Continuing and renewed interest in Africa's resources, including the land mass, economy, minerals, visual arts and performance cultures, as well as bio-medical knowledge and products, by old and new geopolitical players, obliges African scholars to transcend disciplinary boundaries and to work with each other to advance knowledge and uses of those resources in the interests of Africa's people.

Sounding Cities

Concerned with the study of music from the early Middle Ages to the seventeenth century. Includes articles on French 16th-century music, theatre and poetry

Digital Music Licensing and Section 115 of the Copyright Act

A first-hand exploration of the diverse roles music plays in people's lives. "What is music about for you?" asked members of the Music in Daily Life Project of some 150 people, and the responses they received — from the profound to the mundane, from the deeply felt to the flippant — reflect highly individualistic relationships to and with music. Susan Crafts, Daniel Cavicchi, and Project Director Charles Keil have collected and edited nearly forty of those interviews to document the diverse ways in which people enjoy, experience, and use music. CONTRIBUTORS: Charles Keil, George Lipsitz.

The Oxford Handbook of Music Performance, Volume 1

This book addresses the central problem of music cognition: how listeners' responses move beyond mere registration of auditory events to include the organization, interpretation, and remembrance of these events in terms of their function in a musical context of pitch and rhythm. Equally important, the work offers an analysis of the relationship between the psychological organization of music and its internal structure. Combining over a decade of original research on music cognition with an overview of the available literature, the work will be of interest to cognitive and physiological psychologists, psychobiologists, musicians, music researchers, and music educators. The author provides the necessary background in experimental methodology and music theory so that no specialized knowledge is required for following her major arguments.

Music!

Pushing the frontiers of the new development paradigm, this book guides debates, clarifies new themes and illustrates how the developing world can become a new way of integrating into the global economy - helping to raise the voices of developing countries and to work with each other to advance knowledge and uses of those resources in the interests of Africa's people.

Strategies for Teaching High School Band

The book was written for all students, not just the musically-gifted. It encourages students to see music from a social context rather than as abstract information.

Culture, Music Education, and the Chinese Dream in Mainland China

"This landmark book provides students, teachers, professionals, and practitioners with a quick, easy-to-use reference for music education terminology."—Publisher's description.

Music from behind the Bridge

Early Music History: Volume 13

Dictionary of Music Education

Taking into account the urban soundscape and the impacts of sound on the urban dweller, this book examines sound not as a by-product of urban life, but as a fundamental part of the urban experience that is crucial to understanding the city’s sense of place. Illustrated by case studies from Europe and North America, these range from on-site measurements to the construction of audio tours for local tourism, from media analysis of popular culture audio drama to sound identity and city branding, and from the classification of noise in city planning to a consideration of the complex relationship between sacred sound and the creation of a sense of place.

Aesthetics
Music! Practical approach for integrating music in the classroom.

The Function of Song in Contemporary British Drama

Music and Ceremony at the Court of Charles V

Cognitive Foundations of Musical Pitch

Embodied Metaphors in Film, Television, and Video Games

Music and Ceremony at the Court of Charles V

The Performance of Jewish and Arab Music in Israel Today

Sound Ways of Knowing

The Cambridge Companion to Recorded Music

Music! Practical approach for integrating music in the classroom.