21st Century Perspectives On Music Technology And Culture Listening Spaces Pop Music Culture And Identity

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Vocal, Instrumental, and Ensemble Learning and Teaching - Gary McPherson 2018
"Volume editors: Susan Hallam, Jere T. Humphreys, & John Nix"--Page 4 of cover.
Promising Practices in 21st Century Music Teacher Education - Michele Kaschub 2014-09-01
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.
Uproot - Jace Clayton 2016-08-16
Confessions of a DJ -- Auto-tune gives you a better me -- How music travels -- World music 2.0 -- Red Bull gives you wings -- Cut & paste -- Tools -- Loops -- How to hold on? -- Active listening
Rethinking Music through Science and Technology Studies - Antoine Hennion 2021-05-04
This volume seeks to offer a new approach to the study of music through the lens of recent works in science and technology studies (STS), which propose that facts are neither absolute truths, nor completely relative, but emerge from an intensely collective process of construction. Applied to the study of music, this approach enables us to reconcile the human, social, factual, and technological aspects of the musical world, and opens the prospect of new areas of inquiry in musicology and sound studies. Rethinking Music through Science and Technology Studies draws

together a wide range of both leading and emerging scholars to offer a critical survey of STS applications to music studies, considering topics ranging from classical music instrument-making to the ethos of DIY in punk music. The book's four sections focus on key areas of music study that are impacted by STS: organology, sound studies, music history, and epistemology. Raising crucial methodological and epistemological questions about the study of music, this book will be relevant to scholars studying the interactions between music, culture, and technology from many disciplinary perspectives.

Music, Technology, and Education - Andrew King 2016-06-10
The use of technology in music and education can no longer be described as a recent development. Music learners actively engage with technology in their music making, regardless of the opportunities afforded to them in formal settings. This volume draws together critical perspectives in three overarching areas in which technology is used to support music education: music production; game technology; musical creation, experience and understanding. The fourteen chapters reflect the emerging field of the study of technology in music from a pedagogical perspective. Contributions come not only from music pedagogues but also from musicologists, composers and performers working at the forefront of the domain. The authors examine pedagogical practice in the recording studio, how game technology relates to musical creation and expression, the use of technology to create and assess musical compositions, and how technology can foster learning within the field of Special Educational Needs (SEN). In addition, the use of technology in musical performance is examined, with a particular focus on the current trends and the ways it might be reshaped for use within performance practice. This book will be of value to educators, practitioners, musicologists, composers and performers, as well as to scholars with an interest in the critical study of how technology is used effectively in music and music education.

Loisaida as Urban Laboratory - Timo Schrader 2020-11-15
Loisaida as Urban Laboratory is the first in-depth analysis of the network of Puerto Rican community activism in New York City's Lower East Side from 1964 to 2001. Combining social history, cultural history, Latino studies, ethnic studies, studies of social movements, and urban studies, Timo Schrader uncovers the radical history of the Lower East Side. As little scholarship exists on the roles of institutions and groups in twentieth and twenty-first-century Puerto Rican community activism, Schrader enriches a growing discussion around alternative urbanisms. Loisaida was among a growing number of neighborhoods that pioneered a new form of urban living. The term Loisaida was coined, and then widely adopted, by the activist and poet Bittman "Bimbo" Rivas in an unpublished 1974 poem called "Loisaida" to refer to a part of the Lower East Side. Using this Spanglish version instead of other common labels honors the name that the residents chose themselves to counter real estate developers who called the area East Village or Alphabet City in an attempt to attract more artists and ultimately gentrify the neighborhood. Since the 1980s, urban planners and scholars have discussed strategies of urban development that revisit the pre–World War II idea of neighborhoods as community-driven and ecologically conscious entities. These "new urbanist" ideals are reflected in Schrader's rich historical and ethnographic study of activism in Loisaida, telling a vivid story of the Puerto Rican community's struggles for the right to stay and live with dignity in its home neighborhood.

Routledge International Handbook of Music Psychology in Education and the Community - Andrea Creech 2021-05-27
This handbook provides an evidence-based account of psychological perspectives on issues in music education and music in the community through the life course, exploring our understanding of music learning and participation across contexts. The contributors draw on multidisciplinary research from different cultures and contexts in order to set out the implications of music psychology for music education and music in the community. Highlighting the intersecting issues across education and community contexts, the book proposes new theories as well as offering important refinements to existing conceptual models. Split into six parts, it considers the role of music in society as well as for groups and individuals, and explores topics such as processing and

responding to music; pedagogical and musical practices that support or pose challenges to the emotional, cognitive, social or physical wellbeing of learners and participants in a range of contexts; and 'music in identity' or 'identity in music'. With the final part on future directions and the implications for professional practice in music education and music in the community, the book concludes by exploring how the two sectors might work more closely together within a post-COVID-19 world. Based on cutting-edge research from an international team, this is essential reading for anyone interested in music psychology, education and community, and it will be particularly helpful for undergraduate and graduate students in music psychology, music education and community music.

The Oxford Handbook of Music Performance, Volume 2 - Gary McPherson 2022-02-03

The two-volume 'Oxford Handbook of Music Performance' provides the most comprehensive and authoritative resource for musicians, educators and scholars currently available. It is aimed primarily for practicing musicians, particularly those who are preparing for a professional career as performers and are interested in practical implications of psychological and scientific research for their own music performance development; educators with a specific interest or expertise in music psychology, who will wish to apply the concepts and techniques surveyed in their own teaching; undergraduate and postgraduate students who understand the potential of music psychology for informing music education; and researchers in the area of music performance who consider it important for the results of their research to be practically useful for musicians and music educators.

HONK! - Reebee Garofalo 2019-12-19

HONK! A Street Band Renaissance of Music and Activism explores a fast-growing and transnational movement of street bands—particularly brass and percussion ensembles—and examines how this exciting phenomenon mobilizes communities to reimagine public spaces, protest injustice, and assert their activism. Through the joy of participatory music making, HONK! bands foster active musical engagement in street protests while encouraging grassroots organization, representing a manifestation of cultural activity that exists at the intersections of community, activism, and music. This collection of twenty essays considers the parallels between the diversity of these movements and the diversity of the musical repertoire these bands play and share. In five parts, musicians, activists, and scholars voiced in various local contexts cover a range of themes and topics: History and Scope Repertoire, Pedagogy, and Performance Inclusion and Organization Festival Organization and Politics On the Front Lines of Protest The HONK! Festival of Activist Street Bands began in Somerville, Massachusetts in 2006 as an independent, non-commercial, street festival. It has since spread to four continents. HONK! A Street Band Renaissance of Music and Activism explores the phenomenon that inspires street bands and musicians to change the world and provide musical, social, and political alternatives in contemporary times.

Media Perspectives for the 21st Century - Stylianos Papathanassopoulos 2011-03-17

Media Perspectives for the 21st Century brings together key international scholars to explore concepts, topics and issues concerning the communication environment in contemporary democratic societies. It combines qualitative and quantitative approaches to provide an interdisciplinary and truly global perspective that reflects the trends, theories and issues in current media and communication research. The collection raises significant questions about the study of the media by challenging approaches to major media and societal issues, and analyses in more depth the range of concerns that shape both the present and the future media landscape and the issues these can create for communication. It also investigates the main effects of technological developments on the domain of the news media and journalism. Divided into two main sections, Part I provides accounts of the role of the media in society, and deals with agendas that affect the field of communications studies. Part II goes on to examine the world of new media and offers analyses on the developments of the 21st century. Chapters deal with various dimensions of media from a number of different perspectives and

socio-political contexts, covering a wide range of topics including Social Networking, Political Communication, Public Journalism, Global Infotainment and Consumer Culture. Media Perspectives for the 21st Century will be highly useful to undergraduate and postgraduate students, as well as researchers and academics, in the fields of media and communication studies, mass communication, journalism and new media.

Music Learning and Teaching in Infancy, Childhood, and Adolescence - Gary McPherson 2018-04-26

Music Learning and Teaching in Infancy, Childhood, and Adolescence is one of five paperback books derived from the foundational two-volume Oxford Handbook of Music Education. Designed for music teachers, students, and scholars of music education, as well as educational administrators and policy makers, the second book in this set explores a broad array of key issues, concepts, and debates related to music learning and teaching in three phases of a child's development. The first section provides an expanded view of infancy and early childhood, embracing a key theme that most young children's early music-making is improvised and used to communicate with others and the self. These chapters demonstrate the importance of "motherese" or "parentese" to young children's overall development, the extraordinary diversity and richness of children's early musical engagement, and how this can be viewed as a resource for further learning. The second section is devoted to the learning and teaching of music during the middle years of childhood, when music is often a mandated part of the school curriculum. While recognizing the enormous cultural and national differences, chapters in this section give an overview of many varied and innovative forms of musical learning and teaching globally. The authors address issues related to the types of teachers who provide music instructions to children internationally, how they were educated and trained, and how various nations organize their curriculum in ways that provide children with access and opportunities to engage with music in the classroom. The third section focuses on the musical experiences and development of adolescents aged 12 to 18. These chapters explore the role of music in the lives of young people-including how they use and relate to music, how music educators can best meet students' needs, and the types of musical engagement that can either empower or disempower students through involvement in school music. Contributors Mayumi Adachi, Randall Everett Allsup, Janet R. Barrett, Margaret S. Barrett, Brydie-Leigh Bartleet, Lily Chen-Hafteck, Richard Colwell, Sharon G. Davis, George M. DeGraffenreid, Steven C. Dillon, Magne I. Espeland, Martin Fautley, Eve Harwood, Lee Higgins, Beatriz Ilari, Neryl Jeanneret, Chee-Hoo Lum, Stephen Malloch, Esther Mang, Kathryn Marsh, Gary E. McPherson, Oscar Odena, Chris Philpott, S. Alex Ruthmann, Eric Shieh, Gary Spruce, Johannella Tafuri, Sandra E. Trehub, Colwyn Trevarthen, Kari K. Veblen, Graham F. Welch, Heidi Westerlund, Jackie Wiggins, Ruth Wright, Susan Young

21st Century Music Education: Informal Learning and Non-Formal Teaching - Ruth Wright 2016

Perspectives on Contemporary Musical Practices - Madalena Soveral 2022-08

This volume sheds light on the wide range of perspectives on musical activity today, and shows how it can be analyzed from different points of view, working within a diverse theoretical framework. It is organized into three sections, the first of which discusses the changing contexts of musical work compositions over the 20th century. The second part offers a rich and in-depth musical analysis, rigorously connected to the performative and interpretative dimension, while the third considers the relationship between technology and music, and its influence on the creation of new paradigms for musical performance and creation. Covering practical and theoretical problems, the collection will be of great interest to scholars, professionals, students of music, composers, and performers.

Environmental Sound Artists - Frederick Bianchi 2016-06-10
Environmental Sound Artists: In Their Own Words is an incisive and imaginative look at the international environmental sound art movement, which emerged in the late 1960s. The term environmental sound art is

generally applied to the work of sound artists who incorporate processes in which the artist actively engages with the environment. While the field of environmental sound art is diverse and includes a variety of approaches, the art form diverges from traditional contemporary music by the conscious and strategic integration of environmental impulses and natural processes. This book presents a current perspective on the environmental sound art movement through a collection of personal writings by important environmental sound artists. Dismayed by the limitations and gradual breakdown of contemporary compositional strategies, environmental sound artists have sought alternate venues, genres, technologies, and delivery methods for their creative expression. Environmental sound art is especially relevant because it addresses political, social, economic, scientific, and aesthetic issues. As a result, it has attracted the participation of artists internationally. Awareness and concern for the environment has connected and unified artists across the globe and has achieved a solidarity and clarity of purpose that is singularly unique and optimistic. The environmental sound art movement is borderless and thriving.

Listening and Human Communication in the 21st Century - Andrew D. Wolvin 2011-09-13
Bringing together top listening scholars from a range of disciplines and real world perspectives, Listening and Human Communication in the 21st Century offers a state-of-the-art overview of what we know and think about listening behavior in the 21st century. Introduces students to the core issues listening theory and practice Includes student friendly features such as editorial introductions to each section and questions for further reflection at the end of each chapter Discussion ranges from historical perspectives to present theory, to teaching and performing listening in the classroom, in health care, and in corporate settings

Activating Diverse Musical Creativities - Pamela Burnard 2015-01-29
Activating Diverse Musical Creativities analyses the ways in which music programmes in higher education can activate and foster diverse musical creativities. It also demonstrates the relationship between musical creativities and entrepreneurship in higher education teaching and learning. These issues are of vital significance to contemporary educational practice and training in both university and conservatoire contexts, particularly when considered alongside the growing importance of entrepreneurship, defined here as a type of creativity, for successful musicians working in the 21st century creative and cultural industries. International contributors address a broad spectrum of musical creativities in higher education, such as improvisational creativity, empathic creativity and leadership creativity, demonstrating the transformative possibilities of embedding these within higher music education teaching and learning. The chapters explore the active practice of musical creativities in teaching and learning and recognize their mutual dependency. The contributors consider philosophical and practical concerns in their work on teaching for creativity in higher music education and focus on practices using imaginative approaches in order to make learning more interesting, effective and relevant.

Computers in Music Education - Andrew Brown 2012-09-10
Computers in Music Education addresses the question of how computer technologies might best assist music education. For current and preservice music teachers and designed as a development tool, reference resource, and basic teaching text, it addresses pedagogical issues and the use of computers to aid production and presentation of students' musical works. Written by a music educator and digital media specialist, it cuts through the jargon to present a concise, easy-to-digest overview of the field, covering: notation software MIDI sound creation downloading music posting personal MP3s for mass distribution. While there are many more technical books, few offer a comprehensive, understandable overview of the field. Computers in Music Education is an important text for the growing number of courses in this area.

Technology-based Assessments for 21st Century Skills - Michael C. Mayrath 2012
Creative problem solving, collaboration, and technology fluency are core skills requisite of any nation's workforce that strives to be competitive in the 21st Century. Teaching these types of skills is an economic imperative, and assessment is a fundamental component of any

pedagogical program. Yet, measurement of these skills is complex due to the interacting factors associated with higher order thinking and multifaceted communication. Advances in assessment theory, educational psychology, and technology create an opportunity to innovate new methods of measuring students' 21st Century Skills with validity, reliability, and scalability. In this book, leading scholars from multiple disciplines present their latest research on how to best measure complex knowledge, skills, and abilities using technology-based assessments. All authors discuss theoretical and practical implications from their research and outline their visions for the future of technology-based assessments.

The Routledge Companion to Music, Technology, and Education - Andrew King 2017-01-20
The Routledge Companion to Music, Technology, and Education is a comprehensive resource that draws together burgeoning research on the use of technology in music education around the world. Rather than following a procedural how-to approach, this companion considers technology, musicianship, and pedagogy from a philosophical, theoretical, and empirically-driven perspective, offering an essential overview of current scholarship while providing support for future research. The 37 chapters in this volume consider the major aspects of the use of technology in music education: Part I. Contexts. Examines the historical and philosophical contexts of technology in music. This section addresses themes such as special education, cognition, experimentation, audience engagement, gender, and information and communication technologies. Part II. Real Worlds. Discusses real world scenarios that relate to music, technology, and education. Topics such as computers, composition, performance, and the curriculum are covered here. Part III. Virtual Worlds. Explores the virtual world of learning through our understanding of media, video games, and online collaboration. Part IV. Developing and Supporting Musicianship. Highlights the framework for providing support and development for teachers, using technology to understand and develop musical understanding. The Routledge Companion to Music, Technology, and Education will appeal to undergraduate and post-graduate students, music educators, teacher training specialists, and music education researchers. It serves as an ideal introduction to the issues surrounding technology in music education.

Teaching Electronic Music - Blake Stevens 2021-08-17
Teaching Electronic Music: Cultural, Creative, and Analytical Perspectives offers innovative and practical techniques for teaching electronic music in a wide range of classroom settings. Across a dozen essays, an array of contributors—including practitioners in musicology, art history, ethnomusicology, music theory, performance, and composition—reflect on the challenges of teaching electronic music, highlighting pedagogical strategies while addressing questions such as: What can instructors do to expand and diversify musical knowledge? Can the study of electronic music foster critical reflection on technology? What are the implications of a digital culture that allows so many to be producers of music? How can instructors engage students in creative experimentation with sound? Electronic music presents unique possibilities and challenges to instructors of music history courses, calling for careful attention to creative curricula, historiographies, repertoires, and practices. Teaching Electronic Music features practical models of instruction as well as paths for further inquiry, identifying untapped methodological directions with broad interest and wide applicability.

Popular Music, Technology, and the Changing Media Ecosystem - Tamas Tofalvy 2020-05-02
This book explores the relationships between popular music, technology, and the changing media ecosystem. More precisely, it looks at infrastructures and practices of music making and consuming primarily in the post-Napster era of digitization – with some chapters looking back on the technological precursors to digital culture – marked by the emergence of digital tools and platforms such as YouTube or Spotify. The first section provides a critical overview of theories addressing popular music and digital technology, while the second section offers an analysis of the relationship between musical cultures, taste, constructions of

authenticity, and technology. The third section offers case studies on the materialities of music consumption from outside the western core of popular music production. The final section reflects on music scenes and the uses and discourses of social media.

Popular Music in the Post-Digital Age - Ewa Mazierska 2018-12-13
Popular Music in the Post-Digital Age explores the relationship between macro environmental factors, such as politics, economics, culture and technology, captured by terms such as 'post-digital' and 'post-internet'. It also discusses the creation, monetisation and consumption of music and what changes in the music industry can tell us about wider shifts in economy and culture. This collection of 13 case studies covers issues such as curation algorithms, blockchain, careers of mainstream and independent musicians, festivals and clubs-to inform greater understanding and better navigation of the popular music landscape within a global context.

Music and Technology in the Twentieth Century - International Committee for the History of Technology 2002-09-16
Braun (Universitat der Bundeswehr) presents 13 contributions by scholars in two fields of history--musicology and technology. Topics include the role of Yamaha in Japan's musical development, the social construction of the synthesizer, the player piano as a precursor of computer music, the musical role of airplanes and locomotives, the origins of the 45-RPM record, violin vibrato and the phonograph, Jimi Hendrix, the aesthetic challenge of sound sampling, and others. Originally published in 2000 as I Sing the Body Electric: Music and Technology in the 20th Century. Annotation copyrighted by Book News, Inc., Portland, OR.

Perspectives on American Music Since 1950 - James R. Heintze 1999
First Published in 1999. Routledge is an imprint of Taylor & Francis, an informa company.

She's at the Controls - Helen Reddington 2021
She's at the Controls gives a socio-historical examination of the roles of women studio professionals in the UK music industry. At the heart of the book are interviews conducted over six years with 30 female studio practitioners at different stages of their careers and working in different genres of popular music including reggae, hip hop and pop. The edited interviews are followed by an in-depth exploration of the often unseen and unacknowledged gender rules of music industry practice (both personal and technical) that underpin popular music etiquette. A range of supporting material from academic works to technical publications and popular music journalism is used to expand and critique the discourse. She's at the Controls will appeal to everyone interested in new developments in the music industry, as it recalibrates itself in response to current challenges to its traditional gender stereotypes.

Cross-Curricular Teaching and Learning in the Secondary School... The Arts - Martin Fautley 2010-12-02
The school curriculum is a contested arena. There are competing pressures from those who advocate that it should be constructed on a subject specific basis, whereas at the other end of the continuum is the stance taken by this book, that learning, and especially learning in the arts, can transcend artificial boundaries between subjects. This book sets out a case for cross-curricular learning involving the arts in secondary schools. Cross-Curricular Teaching and Learning in the Secondary School...The Arts argues for the development of a new, skilful pedagogy which embeds an authentic, cross-curricular approach to teaching and learning in the work of the individual teacher. Teachers are empowered to think about creative pedagogies, and pupils are able to engage in deep learning as a result. Key features of the text include: theoretical examination of key issues curriculum planning materials and resources a wide range of case studies drawn from innovative practise frameworks for assessment and evaluation. Part of the Cross-Curricular Teaching and Learning in the Secondary School series, this textbook breaks the boundaries between curriculum subjects and the arts. It is timely reading for all students on Initial Teacher Training courses as well as practising teachers looking to introduce cross-curricular themes in their own subjects.

Teaching and Learning of English in the 21st Century: Perspectives and Practices from South East Asia - Muhammad Kamarul Kabilan, Raja

Mazuin Raja Abdul Aziz, Jo-Ann Netto-Shek 2021-10-08
Teaching and learning in the 21st century have new implications for English language education since the core focus of learning in the 21st century involves collaboration, creativity, critical thinking and communication. Re-orientation of current curriculum, syllabus and content in English language education may be required and this could be attained by creating fundamental understanding of the concepts in relation to the main skills (reading, writing, listening and speaking), as well as other elements such as professional development of teachers, assessment and technology integration. This book aims to provide and facilitate such understanding to researchers, teachers, students and parents in deliberating, examining and resolving the main issues that beleaguer and challenge everyone and anyone involved in the teaching and learning in the 21st century. This volume draws together various researches, theoretical understandings, ideas and practices that reflect the above.

DIY Cultures and Underground Music Scenes - Andy Bennett 2018-12-07
This volume examines the global influence and impact of DIY cultural practice as this informs the production, performance and consumption of underground music in different parts of the world. The book brings together a series of original studies of DIY musical activities in Europe, North and South America, Asia and Oceania. The chapters combine insights from established academic writers with the work of younger scholars, some of whom are directly engaged in contemporary underground music scenes. The book begins by revisiting and re-evaluating key themes and issues that have been used in studying the cultural meaning of alternative and underground music scenes, notably aspects of space, place and identity and the political economy of DIY cultural practice. The book then explores how the DIY cultural practices that characterize alternative and underground music scenes have been impacted and influenced by technological change, notably the emergence of digital media. Finally, in acknowledging the over 40-year history of DIY cultural practice in punk and post-punk contexts, the book considers how DIY cultures have become embedded in cultural memory and the

emotional geographies of place. Through combining high-quality data and fresh conceptual insights in the context of an international body of work spanning the disciplines of popular-music studies, cultural and media studies, and sociology the book offers a series of innovative new directions in the study of DIY cultures and underground/alternative music scenes. This volume will be of particular interest to undergraduate students in the above-mentioned fields of study, as well as an invaluable resource for established academics and researchers working in these and related fields.

Billboard - 2000-01-22
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.

Liveness in Modern Music - Paul Sanden 2013-01-17
This study investigates the idea and practice of liveness in modern music. Understanding what makes music live in an ever-changing musical and technological terrain is one of the more complex and timely challenges facing scholars of current music, where liveness is typically understood to represent performance and to stand in opposition to recording, amplification, and other methods of electronically mediating music. The book argues that liveness itself emerges from dynamic tensions inherent in mediated musical contexts—tensions between music as an acoustic human utterance, and musical sound as something produced or altered by machines. Sanden analyzes liveness in mediatized music (music for which electronic mediation plays an intrinsically defining role), exploring the role this concept plays in defining musical meaning. In discussions of music from both popular and classical traditions, Sanden demonstrates how liveness is performed by acts of human expression in productive tension with the electronic machines involved in making this music, whether on stage or on recording. Liveness is not a fixed ontological state that exists in the absence of electronic mediation, but rather a dynamically performed assertion of human presence within a

technological network of communication. This book provides new insights into how the ideas of performance and liveness continue to permeate the perception and reception of even highly mediatized music within a society so deeply invested, on every level, with the use of electronic technologies.

21st Century Perspectives on Music, Technology, and Culture - R. Purcell 2016-04-08
This collection presents a contemporary evaluation of the changing structures of music delivery and enjoyment. Exploring the confluence of music consumption, burgeoning technology, and contemporary culture; this volume focuses on issues of musical communities and the politics of media.

The Teaching of Science - Rodger W. Bybee 2010
What should citizens know, value, and be able to do in preparation for life and work in the 21st century? In The Teaching of Science: 21st-Century Perspectives, renowned educator Rodger Bybee provides the perfect opportunity for science teachers, administrators, curriculum developers, and science teacher educators to reflect on this question. He encourages readers to think about why they teach science and what is important to teach.

21st Century Sociology - Clifton D. Bryant 2007
Publisher Description

21st Century Sociology: A Reference Handbook - Clifton D. Bryant 2007
Publisher Description

The Science and Psychology of Music: From Beethoven at the Office to Beyoncé at the Gym - William Forde Thompson 2021-01-31
This book provides a broad introduction to the scientific and psychological study of music, exploring how music is processed by our brains, affects us emotionally, shapes our personal and cultural identities, and can be used in therapeutic and educational contexts. Why are some people tone deaf and others musical savants? What do our musical preferences say about our personality and the culture in which we were raised? Why do certain songs remind us so strongly of particular people, places, or events? How can music be therapeutically used to help

those with autism, Parkinson's, and other medical conditions? The Science and Psychology of Music: From Beethoven at the Office to Beyoncé at the Gym answers these and other questions. This book provides a broad and accessible introduction to the fascinating field of music psychology. Despite its name, music psychology includes a number of fields, including neuroscience, psychology, social psychology, sociology, and health. Through a collection of thematically organized chapters, readers will discover how our brains recognize elements of music, how music can affect us and shape our identities, and the many real-world applications for such information. Explores a topic that is of great interest to both psychology students and the general public through accessible and engaging content Provides a conceptual framework for readers and through a multi-part format allows them to focus their attention on their particular areas of interest Furthers readers' understanding of how music can affect our wellbeing as it includes both our physical and psychological health Reflects the subject knowledge of contributing experts in a wide variety of academic disciplines

ICGCS 2021 - Jendrius Jendrius 2022-04-12
Responding to evolving challenges toward achieving gender equality and social inclusion. 30-31 August 2021, Indonesia. This event, organized by Pusat Studi Gender, Anak, dan Keluarga (PPGAK) 'The Center of Gender, Children, and Family Studies' Universitas Andalas aims to promote new insights and discussion about the current global perspectives, considering the differences in academic and subject fields' approaches across time, countries, and economic sectors, with its implications and to improve and share the scientific knowledge on gender research. Is meant to open our horizon that the issue of gender and social inclusion may be viewed from various disciplines and perspectives. This book constitutes the refereed post-conference proceedings of the 1st International Conference in Gender, Culture and Society, held online from Padang, Indonesia, August 30-31, 2021. The 85 revised full papers were carefully selected from 124 submissions. The papers are organized thematically in gender, culture and society. The papers present a wide range of insights

and discussion about the current global perspectives on gender research.

The Oxford Handbook of Technology and Music Education - Alex Ruthmann 2017

"Few aspects of daily existence are untouched by technology. Learning and teaching music are no exceptions and arguably have been impacted as much or more than other areas of life. Digital technologies have come to affect music learning and teaching in profound ways, influencing how we create, listen, share, consume, and interact with music--and conceptualize musical practices and the musical experience. For a discipline as entrenched in tradition as music education, this has brought forth myriad views on what does and should constitute music learning and teaching. To tease out and elucidate some of the salient problems, interests, and issues, The Oxford Handbook of Technology and Music Education critically situates technology in relation to music education from a variety of perspectives--historical, philosophical, socio-cultural, pedagogical, musical, economic, policy--organized around four broad themes: Emergence and Evolution; Locations and Contexts: Social and Cultural Issues; Experiencing, Expressing, Learning and Teaching; and Competence, Credentialing, and Professional Development. Chapters from a highly diverse group of junior and senior scholars provide analyses of technology and music education through intersections of gender, theoretical perspective, geographical distribution, and relationship to the field. The Oxford Handbook of Technology and Music Education's dedication to diversity and forward-facing discussion promotes contrasting perspectives and conversational voices rather than reinforce traditional narratives and prevailing discourses."-- $c Book jacket.

Decomposed - Kyle Devine 2019-10-15

The hidden material histories of music. Music is seen as the most immaterial of the arts, and recorded music as a progress of dematerialization—an evolution from physical discs to invisible digits. In Decomposed, Kyle Devine offers another perspective. He shows that recorded music has always been a significant exploiter of both natural and human resources, and that its reliance on these resources is more problematic today than ever before. Devine uncovers the hidden history of recorded music—what recordings are made of and what happens to them when they are disposed of. Devine's story focuses on three forms of materiality. Before 1950, 78 rpm records were made of shellac, a bug-based resin. Between 1950 and 2000, formats such as LPs, cassettes, and CDs were all made of petroleum-based plastic. Today, recordings exist as data-based audio files. Devine describes the people who harvest and process these materials, from women and children in the Global South to scientists and industrialists in the Global North. He reminds us that vinyl records are oil products, and that the so-called vinyl revival is part of petrocapitalism. The supposed immateriality of music as data is belied by the energy required to power the internet and the devices required to access music online. We tend to think of the recordings we buy as finished products. Devine offers an essential backstory. He reveals how a range of apparently peripheral people and processes are actually central to what music is, how it works, and why it matters.

Create, Produce, Consume - David Bruenger 2019-10-08

Create, Produce, Consume explores the cycle of musical experience for musicians, professionals, and budding entrepreneurs looking to break into the music industry. Building on the concepts of his previous book, Making Money, Making Music, David Bruenger provides readers with a basic framework for understanding the relationships between the artist and audience and the producer consumer by examining the methods underlying creation-production-reception and creation-consumption-compensation. Each chapter offers a different perspective on the processes and structures that lead listeners to discover, experience, and interact with music and musical artists. Through case studies ranging from Taylor Swift's refusal to allow her music to be streamed on Spotify to the rise of artists supported through sites like Patreon, Bruenger offers highly relevant real-world examples of industry practices that shape our encounters with music. Create, Produce, Consume is a critical tool for giving readers the agile knowledge necessary to adapt to a rapidly changing music industry. Graphs, tables, lists for additional reading, and questions for further discussion illustrate key concepts.

Online resources for instructors and students will include sample syllabi, lists for expanded reading, and more.

The Routledge Companion to Popular Music History and Heritage - Sarah Baker 2018-05-16

The Routledge Companion to Popular Music History and Heritage examines the social, cultural, political and economic value of popular music as history and heritage. Taking a cross-disciplinary approach, the volume explores the relationship between popular music and the past, and how interpretations of the changing nature of the past in post-industrial societies play out in the field of popular music. In-depth chapters cover key themes around historiography, heritage, memory and institutions, alongside case studies from around the world, including the UK, Australia, South Africa and India, exploring popular music's connection to culture both past and present. Wide-ranging in scope, the book is an excellent introduction for students and scholars working in musicology, ethnomusicology, popular music studies, critical heritage studies, cultural studies, memory studies and other related fields.