

Philosophers On Music Experience Meaning And Work Mind Association Occasional Series

[Philosophers on Music](#) [The Musical Experience](#) [Musical Experience in Our Lives](#) **Musical Experience of Composer, Performer, Listener** [Music in the Human Experience](#) [Music Alone](#) [Experience and Meaning in Music Performance](#) [Experience Music](#) **Songs of Innocence** [Music, Sound and Space](#) [Instruments of Desire](#) [Coherence in New Music: Experience, Aesthetics, Analysis](#) [Songprints](#) **Metal, Rock, and Jazz** [Through Music to the Self](#) **Mind Models: New Forms of Musical Experience** [Music: A Social Experience](#) [Experience Music](#) [Experiment](#) **Instruments of Desire** [Enacting Musical Time](#) **Music, Culture, and Experience** [Score Reading](#) **Sound Ideas** [The Inner Nature of Music and the Experience of Tone](#) **Music in the Human Experience** [Listen Again](#) [Sound, Music, Affect](#) **The Classical Music Experience** **Music: A Social Experience** [Songprints](#) [Music Discovery](#) [Coherence in New Music: Experience, Aesthetics, Analysis](#) [Strong Experiences with Music](#) [Musical Imaginations](#) [Christian Congregational Music](#) [Songs of Experience](#) **The Lived Experience of Improvisation** [Foundations in Music Psychology](#) [Professional Music-making in London](#) [The World in Six Songs](#)

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[Strong Experiences with Music](#) Jan 31 2020 Strong Experiences in Music is a ground-breaking new book, developed from a long-running study into the effects of music. It draws on over two decades of research, and almost 1,000 participants, who describe, in their own words, their own unique and personal experiences of music.

Mind Models: New Forms of Musical Experience Jul 19 2021

[Songprints](#) May 05 2020 'This book makes an unusual contribution to the large body of literature dealing with Native American music and its cultural context. Most important, it reports on the musical life of women in one Indian tribe, helping to balance a body of scholarship that has concentrated largely on men's musical activities.'--Bruno Nettl, Choice

[Professional Music-making in London](#) Jul 27 2019 Professional Music-Making in London is an engaging yet innovative study which examines the lives and work of Western art musicians from an ethnographic perspective. Drawing in part on his own professional experience, Stephen Cottrell considers to what extent musicians in Western society conform to Alan Merriam's paradigmatic assessment of them as having low status yet high respect, as well as being given an unusual degree of licence to deviate from convention. The book draws on a wide variety of approaches from scholars elsewhere: from ethnomusicologists such as Bruno Nettl and Henry Kingsbury, performance theorists such as Richard Schechner and Victor Turner, as well as psychologists such as Sigmund Freud and Melanie Klein. This rich intellectual heritage provides the framework for discussion of a variety of themes, including how musicians conceive their self identity and how this is negotiated in the professional musical world; how the deputy system facilitates musical exchange and engenders gift relationships; how humour lubricates social and musical relationships and mitigates the stresses of musicians' lives; and how the events in which musicians participate can be viewed as quasi-rituals, and thus related to analogous events in non-Western cultures. The focus of this study is on professional music-making in London, one of the world's busiest centres of musical performance - yet the issues raised and explored are deeply relevant to other major centres of Western art music, such as New York, Berlin or Sydney. Ethnomusicologists, anthropologists, musicologists, performers, teachers and concert-goers will find this book a stimulating insight into, and investigation of, Western art musicians and their place in today's world.

[Musical Experience in Our Lives](#) Sep 01 2022 This book explores the various ways music affects people and how they create meaning from everyday musical experiences, from infancy through old age. These experiences help us construct meaning and understanding of ourselves, our cultures, and our world. The contributors examine the nature of musical experience and how it changes throughout our lifespan.

The Classical Music Experience Jul 07 2020 Covers sixty of the world's most celebrated composers, from Bach, Mozart and Beethoven to Tchaikovsky, Gershwin and Bernstein. It weaves five hundred years of history and music into a rich tapestry of sound and story.

[Songprints](#) Oct 22 2021 Songprints, the first book-length exploration of the musical lives of Native American women, describes a century of cultural change and constancy among the Shoshone of Wyoming's Wind River Reservation. Through her conversations with Emily, Angelina, Alberta, Helene, and Lenore, Judith Vander captures the distinct personalities of five generations of Shoshone women as they tell their thoughts, feelings, and attitudes toward their music. These women, who range in age from seventy to twenty, provide a unique historical perspective on many aspects of twentieth-century Wind River Shoshone life. In addition to documenting these oral histories, Vander transcribes and analyzes seventy-five songs that the women sing--a microcosm of Northern Plains Indian music. She shows how each woman possesses her own songprint--a song repertoire distinctive to her culture, age, and personality, as unique in its configuration as a fingerprint or footprint. Vander places the five song repertoires in the context of Shoshone social and religious ceremonies to offer insights into the rise of the Native American Church, the emergence and popularity of the contemporary powwow, and the changing, enlarging role of women. Songprints also offers important new material on Ghost Dance songs and performances. Because the Ghost Dance was abandoned by the Wind River Shoshones in the 1930s, only Emily and Angelina saw it performed. Vander engages the two women--now in their sixties and seventies--in a discussion of the function and meaning of the Ghost Dance among the Wind River Shoshones. Thirteen Shoshone Ghost Dance song transcriptions accompany their accounts of past performances. The distinctive voices of these five women will captivate those interested in music, women's studies, ethnohistory, and ethnography, as well as ethnomusicologists, Native American scholars, anthropologists, and historians.

The Lived Experience of Improvisation Sep 28 2019 Improvisation is crucial to a wide range of artistic activities - most prominently, perhaps, in music, but extending to other fields of experience such as literature and pedagogy. Yet it gets short shrift in both appreciation and analysis of art within education. This is in no small part due to our tendency to view the world in fixed categories and structures that belie our ability to generate creative, groundbreaking responses within and between those structures. The Lived Experience of Improvisation draws on an analysis of interviews with highly regarded improvisers, including Roscoe Mitchell, Pauline Oliveros and George Lewis. Simon Rose also exploits his own experience as a musician and teacher, making a compelling case for bringing back improvisation from the margins. He argues that improvisation is a pervasive aspect of being human and that it should be at the heart of our teaching and understanding of the world.

Sound Ideas Dec 12 2020 A highly original approach to the philosophy of musical experience.

[Songs of Experience](#) Oct 29 2019 "Martin Jay is one of the most influential intellectual historians in contemporary America, and here he shows once again a willingness to tackle the 'big issues' in the Western cultural tradition.... A remarkable history of ideas about the nature of human

experience."—Lloyd Kramer, author of *Threshold of a New World* "A magisterial study of one of the most elusive, contested, and pervasively important concepts of the Western philosophical tradition. Ranging from epistemology and aesthetics to the philosophy of history, religion, and politics, *Songs of Experience* brilliantly traces the major lines of theory and debate. Insightful, rich, and masterfully narrated, Jay's book sings with that well-tempered voice of erudition, synthetic intelligence, and generous grace that has become his enviable trademark."—Richard Shusterman, author of *Pragmatist Aesthetics* "This illuminating, provocative volume consolidates Martin Jay's standing as our leading modern intellectual historian. Ranging sure-footedly from ancient to postmodern discourse, Jay offers finely balanced readings of thinkers who have wrestled with the elusive concept of experience. Because Jay respects—and presents so clearly and sympathetically—positions different from his own, *Songs of Experience* gives readers the resources necessary to embrace or resist his own bold interpretations of philosophers from Kant and Burke through Dilthey and Dewey to Foucault and Rorty. This book will prove as indispensable to intellectual historians as the idea of experience itself."—James T. Kloppenberg, author of *The Virtues of Liberalism*

Coherence in New Music: Experience, Aesthetics, Analysis Mar 03 2020 What does it mean to talk about musical coherence at the end of a century characterised by fragmentation and discontinuity? How can the diverse influences which stand behind the works of many late twentieth-century composers be reconciled with the singular immediacy of the experiences that they can create? How might an awareness of the distinctive ways in which these experiences are generated and controlled affect the way we listen to, reflect upon and write about this music? Mark Hutchinson outlines a novel concept of coherence within Western art music from the 1980s to the turn of the millennium as a means of understanding the work of a number of contemporary composers, including Thomas Adès, Kaija Saariaho, Tōru Takemitsu and György Kurtág, whose music cannot be fitted easily into a particular compositional school or analytical framework. Coherence is understood as a multi-layered phenomenon experienced, above all, in the act of listening, but reliant upon a variety of other aspects of musical experience, including compositional statements, analysis, and connections of aesthetic, as well as listeners' own, imaginative conceptualisations. Accordingly, the approach taken here is similarly multi-faceted: close analytical readings of a number of specific works are combined with insights drawn from philosophy and aesthetics, music perception, and critical theory, with a particular openness to novel metaphorical presentations of basic musical ideas about form, language and time.

Experience Music Experiment May 17 2021 "Truth happens to an idea." So wrote William James in 1907; and twenty-four years later John Dewey argued that artistic experience entailed a process of "doing and undergoing." But what do these ideas have to do with music, or with research conducted in and through music—that is, with "artistic research"? In this collection of essays, fourteen very different authors respond with distinct and challenging perspectives. Some report on their own experiments and experiences; some offer probing analyses of noteworthy practices; some view historical continuities through the lens of pragmatism and artistic experiment. The resulting collection yields new insights into what musicians do, how they experiment, and what they experience—insights that arise not from doctrine, but from diverse voices seeking common ground in and through experimental discourse: artistic research in and of itself.

Musical Imaginations Jan 01 2020 Musical imagination and creativity are amongst the most abstract and complex aspects of musical behaviour. This book is a wide ranging, multidisciplinary review of the latest theory and research on musical creativity, performance and perception by some of the most eminent scholars in their respective disciplines.

Songs of Innocence Feb 23 2022 This book evokes a childlike view of the world that is simple, pastoral and protected.

Enacting Musical Time Mar 15 2021 What is musical time? Where is it manifested? How does it enter into our experience, and how do we capture it in our analyses? A compelling approach among works on temporality, phenomenology, and the ecologies of the new sound worlds, *Enacting Musical Time* argues that musical time is itself the site of the interaction between musical sounds and a situated, embodied listener, created by the moving bodies of participants engaged in musical activities. Author Mariusz Kozak describes musical time as something that emerges when the listener enacts her implicit knowledge about "how music goes," from deliberate inactivity, to such simple actions as tapping her foot in time with the beat, to dancing in a way that engages her entire body. Kozak explores this idea in the context of modernist and postmodernist musical styles, where composers create unfamiliar and idiosyncratic temporal experiences, blur the line between spectatorship and participation, and challenge conventional notions of form. Basing his discussion on the phenomenology of Merleau-Ponty and on the ecological psychology of J. J. Gibson, Kozak examines different aspects of musical structure through the lens of embodied cognition and what phenomenologists call "lived time." A bold new theory derived from an unprecedented fusion of research perspectives, *Enacting Musical Time* will engage scholars across a range of disciplines, from music theory, music cognition, cognitive science, continental philosophy, and social anthropology.

Instruments of Desire Dec 24 2021 This work ranges across the history of the electric guitar by focusing on key performers such as Charlie Christian, Chet Atkins, Muddy Waters, Chuck Berry, Jimi Hendrix & Led Zeppelin, who have shaped the use & meaning of the instrument.

Listen Again Sep 08 2020 DIVCollection of essays on the history of pop music./div

Metal, Rock, and Jazz Sep 20 2021 This vivid ethnography of the musical lives of heavy metal, rock, and jazz musicians in Cleveland and Akron, Ohio shows how musicians engage with the world of sound to forge meaningful experiences of music. Unlike most popular music studies, which only provide a scholar's view, this book is based on intensive fieldwork and hundreds of hours of in-depth interviews. Rich descriptions of the musical life of metal bars and jazz clubs get readers close to the people who make and listen to the music. Of special interest are Harris M. Berger's interviews with Timmy "The Ripper" Owens, now famous as lead singer for the pioneering heavy metal band, Judas Priest. Owens and other performers share their own experiences of the music, thereby challenging traditional notions of harmony and musical structure. Using ideas from practice theory and phenomenology, Berger shows that musical perception is a kind of practice, both creatively achieved by the listener and profoundly informed by social context.

Experience and Meaning in Music Performance Apr 27 2022 How does the immediate experience of musical sound relate to processes of meaning construction and discursive mediation? This question lies at the heart of the studies presented in *Experience and Meaning in Music Performance*, a unique multi-authored work that both draws on and contributes to current debates in a wide range of disciplines, including ethnomusicology, musicology, psychology, and cognitive science. Addressing a wide range of musical practices from Indian raga and Afro-Brazilian Congado rituals to jazz, rock, and Canadian aboriginal fiddling, the coherence of this study is underpinned by its three main themes: experience, meaning, and performance. Central to all of the studies are moments of performance: those junctures when sound and meaning are actually produced. Experience—what people do, and what they feel, while engaging in music—is equally important. And considered alongside these is meaning: what people put into a performance, what they (and others) get out of it, and, more broadly, how discourses shape performances and experiences of music. In tracing trajectories from moments of musical execution, this volume a novel and productive view of how cultural practice relates to the experience and meaning of musical performance. A model of interdisciplinary study, and including access to an array of audio-visual materials available on an extensive companion website, *Experience and Meaning in Music Performance* is essential reading for scholars and students of ethnomusicology and music psychology.

Musical Experience of Composer, Performer, Listener Jul 31 2022 One of America's foremost contemporary composers, professor of music at the University of California, Roger Sessions here discusses the musical experience of the composer, the performer, the listener. He believes this experience to be shared, on in which all three participants play vital roles, and in this book he speaks especially to the listener. Mr. Sessions finds that the artist-public relationships has been shifted to that of producer and consumer in big business. But his reply to his own question about a threat to the future of music is both a challenge and an expression of hope. A fascinating little book that will be read with pleasure by people at all levels of musical education. Originally published in 1950. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Music, Culture, and Experience Feb 11 2021 One of the most important ethnomusicologists of the century, John Blacking achieved international recognition for his book, *How Musical Is Man?* Known for his interest in the relationship of music to biology, psychology, dance, and politics, Blacking was deeply committed to the idea that music-making is a fundamental and universal attribute of the human species. He attempted to document the ways in which music-making expresses the human condition, how it transcends social divisions, and how it can be used to improve the quality of human life. This volume brings together in one convenient source eight of Blacking's most important theoretical papers along with an extensive introduction by the editor. Drawing heavily on his fieldwork among the Venda people of South Africa, these essays reveal his most important theoretical themes such as the innateness of musical ability, the properties of music as a symbolic or quasi-linguistic system, the complex relation between music and social institutions, and the relation between scientific musical analysis and cultural understanding.

Music: A Social Experience Jun 05 2020 By taking a thematic approach to the study of music appreciation, *Music: A Social Experience*, Second Edition demonstrates how music reflects and deepens both individual and cultural understandings. Musical examples are presented within universally experienced social frameworks (ethnicity, gender, spirituality, love, and more) to help students understand how music reflects and advances human experience. Students engage with multiple genres (Western art music, popular music, and world music) through lively narratives and innovative activities. A companion website features streaming audio and instructors' resources. New to this edition: Two additional chapters: "Music and the Life Cycle" and "Music and Technology" Essay questions and "key terms" lists at the ends of chapters Additional repertoire and listening guides covering all historical periods of Western art music Expanded instructors' resources Many additional images Updated student web materials Visit the companion website: www.routledge.com/cw/cornelius

Through Music to the Self Aug 20 2021

Music in the Human Experience Jun 29 2022 *Music in the Human Experience: An Introduction to Music Psychology*, Second Edition, is geared toward music students yet incorporates other disciplines to provide an explanation for why and how we make sense of music and respond to it—cognitively, physically, and emotionally. All human societies in every corner of the globe engage in music. Taken collectively, these musical experiences are widely varied and hugely complex affairs. How did human beings come to be musical creatures? How and why do our bodies respond to music? Why do people have emotional responses to music? *Music in the Human Experience* seeks to understand and explain these phenomena at the core of what it means to be a human being. New to this edition: Expanded references and examples of non-Western musical styles Updated literature on philosophical and spiritual issues Brief sections on tuning systems and the acoustics of musical instruments A section on creativity and improvisation in the discussion of musical performance New studies in musical genetics Greatly increased usage of explanatory figures

Music in the Human Experience Oct 10 2020 CD-ROM contains interactive tutorials to accompany book.

Music Alone May 29 2022 What makes a musical work profound? What is it about pure instrumental music that the listener finds attractive and rewarding? In addressing these questions, Peter Kivy continues his highly regarded exploration of the philosophy of musical aesthetics. He considers here what he believes to be the most difficult subject of all—"just plain music; music unaccompanied by text, title, subject, program, or plot; in other words, music alone."

Score Reading Jan 13 2021 (*Amadeus*). Score reading provides insights into the musical structure of a work that are difficult to obtain from merely listening. Many listeners and amateurs derive great pleasure from following a performance with score in hand to help them better understand the intricacies of what they are hearing. This guide includes practice examples of increasing difficulty taken from scores of well-known works from various periods.

Instruments of Desire Apr 15 2021 This work ranges across the history of the electric guitar by focusing on key performers such as Charlie Christian, Chet Atkins, Muddy Waters, Chuck Berry, Jimi Hendrix & Led Zeppelin, who have shaped the use & meaning of the instrument.

Music Discovery Apr 03 2020 "Improvisation is spontaneity in music. It can be beautiful, uplifting, and unnerving all at the same. It happens instantaneously, in a unique context, with ideas never to be performed the same way again. It can be the result of years of practice or an unexpected reaction to a collaborative musical moment. As Spolin so eloquently explains, it provides musicians with an opportunity to explore a musical situation where boundaries can be stretched and new ideas can be enacted. Out of these experiences comes a sense of freedom and agency that can inspire a young musician. We have seen the power of these experiences in our own students, and we hope to foster those same experiences for students through the teaching approaches and activities discussed in this book. Where do improvised musical moments live in the typical music curriculum? We know that it is a challenge to incorporate improvisation on a consistent basis. As new music teachers, we often incorporated improvisation as a culminating experience at the end of a unit, or we saved improvisation experiences until concerts were completed. Improvisation did not seem like something that we could address year-long when the demands of content or performance were so great. It changed our teaching when we realized that we could integrate music improvisation activities consistently into the ensemble or music classroom curriculum. Furthermore, we realized that we did not need to hit the "pause" button on concert preparation to work on an improvisation unit, both repertoire and improvisation could advance our students' performance abilities. A music teacher can do this in a group setting by tapping into students' diverse personalities and voices. Improvisation is often framed as an independent enterprise, but an eclectic group of students provides boundless opportunities for rich and varied musical collaboration. Moreover, the teacher can be essential in facilitating vibrant group improvisation experiences. There is something different that happens in musical development when we set up opportunities for students to make spontaneous musical choices for themselves. Students begin to listen differently, watch differently, feel differently, and perform differently if we give them the space to stretch musical boundaries and create their own musical ideas. How do we know that students change when they begin to improvise? By focusing on musical elements in improvised activities such as melody, harmony, rhythm, timbre/texture, articulation, and dynamics consistently over time—we have seen students transform. By grounding musical improvisation in these musical elements, students can begin to connect and produce music that reflects layered levels of musical understanding. Furthermore, when lessons are exploratory, interdisciplinary, or inspired by principles in various genres students will experience more fluid musical interactions, become more attuned to their neighbors, and more open and adaptive to musical ideas. This book is designed to provide an accessible approach to including musical improvisation in the large ensemble and classroom setting. It is largely based on the transformative musical experiences we have had with students when we began incorporating improvisation into our teaching. The spontaneous and unpredictable nature of musical improvisation can be challenging, but the rewards far outweigh any momentary trepidation that teachers and students might feel. The pedagogical suggestions and lesson plans presented will make the benefits of teaching and learning improvisation clear and provide an approach that is adaptable and manageable for music teachers working with large numbers of students. In doing so, teachers will learn more about students' musical thinking and will enhance musicianship skills for their entire ensembles. The 2014 National Music Standards call for music teachers to engage students in the musical process of creation and describes improvisation as an integral experience. Yet we know, many teachers, particularly in large ensembles and classroom settings, still struggle to find ways to make improvisation a reality (Bernhard, 2013; Bernhard & Stringham, 2016; Schopp, 2006). The book is framed around practical and flexible ideas for implementing improvisation activities. The lesson activities borrow broad principles from different musical styles and genres to provide a variety of improvisation settings and appeal to diverse student interests. Many activities are exploratory in nature allowing students to play and respond to each other while also focusing on core musical elements such as melody and rhythm. Interdisciplinary teaching approaches and resources are suggested throughout many of the lessons to enhance creative expression and build connections between the arts. Lessons include learning objectives, detailed procedures, assessments, benefits, recordings, and mp3 examples. "--

Philosophers on Music Nov 03 2022 *Philosophers on Music: Experience, Meaning, and Work* presents significant new contributions to central issues in the philosophy of music, written by leading philosophers working in the analytic tradition. Music is an increasingly popular object of reflection for professional philosophers, as it raises special questions not only of relevance to music practitioners, theorists, and philosophers of art, but also of wider philosophical interest to those working in metaphysics, the philosophy of emotion, and the philosophy of language, among other areas. The

wide range of contributors to this volume reflects this level of interest. It includes both well-known philosophers of music drawing on a wealth of reflection to produce new and often startling conclusions, and philosophers relatively new to the philosophy of music yet eminent in other philosophical fields, who are able to bring a fresh perspective, informed by that background, to their topic of choice. The issues tackled in this volume include what sort of thing a work of music is; the nature of the relation between a musical work and versions of it; the nature of musical expression and its contribution to musical experience; the relation of music to metaphor; the nature of musical irony; the musical status of electro-sonic art; and the nature of musical rhythm. Together these papers constitute some of the best new work in what is an exciting field of research, and one which has much to engage philosophers, aestheticians, and musicologists.

Coherence in New Music: Experience, Aesthetics, Analysis Nov 22 2021 What does it mean to talk about musical coherence at the end of a century characterised by fragmentation and discontinuity? How can the diverse influences which stand behind the works of many late twentieth-century composers be reconciled with the singular immediacy of the experiences that they can create? How might an awareness of the distinctive ways in which these experiences are generated and controlled affect the way we listen to, reflect upon and write about this music? Mark Hutchinson outlines a novel concept of coherence within Western art music from the 1980s to the turn of the millennium as a means of understanding the work of a number of contemporary composers, including Thomas Adès, Kaija Saariaho, Tōru Takemitsu and György Kurtág, whose music cannot be fitted easily into a particular compositional school or analytical framework. Coherence is understood as a multi-layered phenomenon experienced, above all, in the act of listening, but reliant upon a variety of other aspects of musical experience, including compositional statements, analysis, and connections of aesthetic, as well as listeners' own, imaginative conceptualisations. Accordingly, the approach taken here is similarly multi-faceted: close analytical readings of a number of specific works are combined with insights drawn from philosophy and aesthetics, music perception, and critical theory, with a particular openness to novel metaphorical presentations of basic musical ideas about form, language and time.

Music: A Social Experience Jun 17 2021 Music: A Social Experience offers a topical approach for a music appreciation course. Through a series of subjects—from Music and Worship to Music and War and Music and Gender—the authors present active listening experiences for students to experience music's social and cultural impact. The book offers an introduction to the standard concert repertoire, but also gives equal treatment to world music, rock and popular music, and jazz, to give students a thorough introduction to today's rich musical world. Through lively narratives and innovative activities, the student is given the tools to form a personal appreciation and understanding of the power of music. The book is paired with an audio compilation featuring listening guides with streaming audio, short texts on special topics, and sample recordings and notation to illustrate basic concepts in music. There is not a CD-set, but the companion website with streaming audio is provided at no additional charge.

The Inner Nature of Music and the Experience of Tone Nov 10 2020

Sound, Music, Affect Aug 08 2020 A wide-ranging collection of essays combining sound studies with affect studies, from an international and interdisciplinary cast of scholars.

Christian Congregational Music Nov 30 2019 Christian Congregational Music explores the role of congregational music in Christian religious experience, examining how musicians and worshippers perform, identify with and experience belief through musical praxis. Contributors from a broad range of fields, including music studies, theology, literature, and cultural anthropology, present interdisciplinary perspectives on a variety of congregational musical styles - from African American gospel music, to evangelical praise and worship music, to Mennonite hymnody - within contemporary Europe and North America. In addressing the themes of performance, identity and experience, the volume explores several topics of interest to a broader humanities and social sciences readership, including the influence of globalization and mass mediation on congregational music style and performance; the use of congregational music to shape multifaceted identities; the role of mass mediated congregational music in shaping transnational communities; and the function of music in embodying and imparting religious belief and knowledge. In demonstrating the complex relationship between 'traditional' and 'contemporary' sounds and local and global identifications within the practice of congregational music, the plurality of approaches represented in this book, as well as the range of musical repertoires explored, aims to serve as a model for future congregational music scholarship.

The World in Six Songs Jun 25 2019 Analyzes six evolutionary musical forms while identifying neural impulses that reflect the brain's development in accordance with music, illuminating the sophisticated biological process that accompanies the musical experience.

Music, Sound and Space Jan 25 2022 Music, Sound and Space is the first collection to integrate research from musicology and sound studies on music and sound as they mediate everyday life. Music and sound exert an inescapable influence on the contemporary world, from the ubiquity of MP3 players to the controversial use of sound as an instrument of torture. In this book, leading scholars explore the spatialisation of music and sound, their capacity to engender modes of publicness and privacy, their constitution of subjectivity, and the politics of sound and space. Chapters discuss music and sound in relation to distinctive genres, technologies and settings, including sound installation art, popular music recordings, offices and hospitals, and music therapy. With international examples, from the Islamic soundscape of the Kenyan coast, to religious music in Europe, to First Nation musical sociability in Canada, this book offers a new global perspective on how music and sound and their spatialising capacities transform the nature of public and private experience.

Experience Music Mar 27 2022

The Musical Experience Oct 02 2022 This book proposes a new concept, musical experience, as the most effective framework for navigating the shifting terrain of educational policy as it is applied to music education. Other books that deal with music education reform often concentrate on non-musical topics at the expense of music listening, performance, and composition, or concentrate on only one of these at the expense of the others. This book works with musical experience as a comprehensive framework for all aspects of music education. This text defines musical experience as being characterized by the depth of affective and emotional responses that music engenders, and illustrate that its breadth is embodied in the infinite variety of meanings, both personal and communal, that music evokes. This book maps out the primary forms of musical engagement (performing, listening, improvising, composing, etc.) as activities which play a key role in classroom teaching. This book also addresses the cultural dimensions of musical experience, which call for consideration of time, place, beliefs, and values placed upon musical activities, works, and genres. The book discusses how music teachers can most effectively rely on means of musical communication to lead students toward the development and refinement of musical skills, understandings, and expression in educational settings. This book expands upon the dimensions of musical experience and provides, from the forefront of the field, an integrated yet panoramic view of the educational processes involved in music teaching and learning.

Foundations in Music Psychology Aug 27 2019 A state-of-the-art overview of the latest theory and research in music psychology, written by leaders in the field. This authoritative, landmark volume offers a comprehensive state-of-the-art overview of the latest theory and research in music perception and cognition. Eminent scholars from a range of disciplines, employing a variety of methodologies, describe important findings from core areas of the field, including music cognition, the neuroscience of music, musical performance, and music therapy. The book can be used as a textbook for courses in music cognition, auditory perception, science of music, psychology of music, philosophy of music, and music therapy, and as a reference for researchers, teachers, and musicians. The book's sections cover music perception; music cognition; music, neurobiology, and evolution; musical training, ability, and performance; and musical experience in everyday life. Chapters treat such topics as pitch, rhythm, and timbre; musical expectancy, musicality, musical disorders, and absolute pitch; brain processes involved in music perception, cross-species studies of music cognition, and music across cultures; improvisation, the assessment of musical ability, and singing; and music and emotions, musical preferences, and music therapy. Contributors Fleur Bouwer, Peter Cariani, Laura K. Cirelli, Annabel J. Cohen, Lola L. Cuddy, Shannon de L'Etoile, Jessica A. Grahn, David M. Greenberg, Bruno Gingras, Henkjan Honing, Lorna S. Jakobson, Ji Chul Kim, Stefan Koelsch, Edward W. Large, Miriam Lense, Daniel Levitin, Charles J. Limb, Psyche Loui, Stephen McAdams, Lucy M. McGarry, Malinda J. McPherson, Andrew J. Oxenham, Caroline Palmer, Aniruddh Patel, Eve-Marie Quintin, Peter Jason Rentfrow, Edward Roth, Frank A. Russo, Rebecca Scheurich, Kai Siedenburg, Avital Sternin, Yanan Sun, William F. Thompson, Renee Timmers, Mark Jude Tramo, Sandra E. Trehub, Michael W. Weiss, Marcel Zentner

