



Popular Musicians

Lucy Green



Popular Musicians:

How Popular Musicians Learn Lucy Green, 2017-03-02 Popular musicians acquire some or all of their skills and knowledge informally outside school or university and with little help from trained instrumental teachers How do they go about this process Despite the fact that popular music has recently entered formal music education we have as yet a limited understanding of the learning practices adopted by its musicians Nor do we know why so many popular musicians in the past turned away from music education or how young popular musicians today are responding to it Drawing on a series of interviews with musicians aged between fifteen and fifty Lucy Green explores the nature of pop musicians informal learning practices attitudes and values the extent to which these altered over the last forty years and the experiences of the musicians in formal music education Through a comparison of the characteristics of informal pop music learning with those of more formal music education the book offers insights into how we might re invigorate the musical involvement of the population Could the creation of a teaching culture that recognizes and rewards aural imitation improvisation and experimentation as well as commitment and passion encourage more people to make music Since the hardback publication of this book in 2001 the author has explored many of its themes through practical work in school classrooms Her follow up book *Music Informal Learning and the School A New Classroom Pedagogy* 2008 appears in the same Ashgate series [Hear, Listen, Play!](#) Lucy Green, 2014 *Hear Listen Play* is for all music teachers who are unfamiliar with yet curious about the worlds of ear playing informal learning improvisation and vernacular musics Based on years of systematic research it provides a simple flexible way for teachers to explore those worlds with students across instrumental band and classroom contexts [Korean Pop Music](#) , 2021-11-15 Korean popular music has in the last decade become a significant model for youth culture throughout Asia Yet although the Korean music industry is both vibrant and massive this is the first book length work devoted to the subject to appear in English The book offers a comprehensive account written by thirteen scholars of Korean Studies ethnomusicology and popular culture charting Korean pop from the 1930s to the present day from genres imitative of early twentieth century European and Japanese styles trot and yuhaengga to contemporary punk clubs rap bands and music television shows Consideration is given to South Korean singers who catered for US troops in the aftermath of the Korean War to acoustic guitar songs and their use in the 1970s student protest movements against military dictatorship to state propaganda pop and to the explosion of global styles that marked the 1990s Lyrics and dance media packaging and stage costumes song rooms and singing doctors highway songs and new folksongs as well as the impact of the Internet are all explored The book also includes extensive discussion of North Korean popular music and chapters on the Korean wave that swept Taiwan and the Chinese mainland at the start of the new millennium *Music, Informal Learning and the School: A New Classroom Pedagogy* Lucy Green, 2017-03-02 This pioneering book reveals how the music classroom can draw upon the world of popular musicians informal learning practices so as to recognize and foster a range of musical skills and knowledge

that have long been overlooked within music education. It investigates how far informal learning practices are possible and desirable in a classroom context, how they can affect young teenagers' musical skill and knowledge acquisition, and how they can change the ways students listen to, understand, and appreciate music as critical listeners, not only in relation to what they already know but beyond. It examines students' motivations towards music education, their autonomy as learners, and their capacity to work co-operatively in groups without instructional guidance from teachers. It suggests how we can awaken students' awareness of their own musicality, particularly those who might not otherwise be reached by music education, putting the potential for musical development and participation into their own hands. Bringing informal learning practices into a school environment is challenging for teachers. It can appear to conflict with their views of professionalism and may at times seem to run against official educational discourses, pedagogic methods, and curricular requirements. But any conflict is more apparent than real for this book shows how informal learning practices can introduce fresh, constructive ways for music teachers to understand and approach their work. It offers a critical pedagogy for music, not as mere theory but as an analytical account of practices which have fundamentally influenced the perspectives of the teachers involved. Through its grounded examples and discussions of alternative approaches to classroom work and classroom relations, the book reaches out beyond music to other curriculum subjects and wider debates about pedagogy and curriculum.

Developing the Musician Mary Stakelum, 2016-04-22 To what extent does research on musical development impact on educational practices in school and the community? Do musicians from classical and popular traditions develop their identities in different ways? What do teachers and learners take into consideration when assessing progress? This book takes a fresh look at the musician and what constitutes development within the fields of music psychology and music education. In doing so, it explores the relationship between formative experiences and the development of the musician in a range of music education settings. It includes the perspectives of classroom teachers, popular musicians, classical musicians, and music educators in higher education. Drawn from an international community of experienced educators and researchers, the contributors offer a range of approaches to research. From life history through classroom observation to content analysis, each section offers competing and complementary perspectives on contemporary practice. The book is an essential resource for musicians, educators, researchers, and policy makers, offering insight into the reality of practice from those working within established traditions, such as the conservatoire and school settings, and from those who are currently emerging as significant forces in the fields of popular music education and community music.

Pierre Bourdieu Nicholas Brown, Imre Szeman, 2023-06-14 The wide range of subjects provides a glimpse of the extent to which Bourdieu's theories of culture have gained widespread currency in the humanities. David Eick SubStance The work of Pierre Bourdieu, one of the most influential French intellectuals of the twentieth century, has had an enormous impact on research in fields as diverse as aesthetics, education, anthropology, and sociology. *Pierre Bourdieu: Fieldwork in Culture* is the first collection of essays to focus specifically on the contribution of

Bourdieu's thought to the study of cultural production Though Bourdieu's own work has illuminated diverse cultural phenomena the essays in this volume extend to new cultural forms and to national situations outside France Far from simply applying Bourdieu's concepts and theoretical tools to these new contexts the essays in this volume consider both the possibility and limits of Bourdieu's sociology for the study of culture Worth the attention of those who seek to become familiar with Bourdieu or to engage with a more well rounded familiarity with the usefulness of his social theory Christopher Lindsay Turner MFS Modern Fiction Studies This sparkling and unusually coherent collection of essays emphasizes the American reception and adaptation of Bourdieu's work It shows how Bourdieu has been resisted and embraced and discusses how his terms and methods might be both used and modified by American academics Theoretical reflections are productively complemented by empirical investigations of non canonical and popular artistic expressions and by discussions of the position of women in Bourdieu's thought Marshall Brown University of Washington

Popular Musicians: The Doobie Brothers-Paul McCartney, 1999 *The Psychology of Music* Diana Deutsch, 1999 On interpreting musical phenomena in terms of mental function

Physical and Emotional Hazards of a Performing Career Basil Tschaikow, 2013-09-13 The considerable number of musicians experiencing physical and emotional problems has led doctors around the world to become increasingly concerned The twelve articles in this issue of the journal *Musical Performance* bring together both the thoughts of British and North American doctors who discuss the main problems experienced by musicians and their cures Topics range from voice disorders and deafness to stress and the causes and cures of stage fright A glossary is included that explains the meaning of those medical terms likely to be unfamiliar to the general reader Basil Tschaikow was appointed artistic and executive director of the National Center for Orchestral Studies at London University at Goldsmith's College London England 1979 Since 1987 he has served as chairman of the Music Performance Research Center and directs its oral history of musicians program in Britain

Advanced Musical Performance: Investigations in Higher Education Learning Ioulia Papageorgi, Graham Welch, 2016-03-23 To reach the highest standards of instrumental performance several years of sustained and focused learning are required This requires perseverance commitment and opportunities to learn and practise often in a collective musical environment This book brings together a wide range of enlightening current psychological and educational research to offer deeper insights into the mosaic of factors and related experiences that combine to nurture and sometimes hinder advanced musical performance Each of the book's four sections focus on one aspect of music performance and learning musics in higher education and beyond musical journeys and educational reflections performance learning and developing expertise and professionalism Although each chapter within its home section offers a particular focus there is an underlying conception across all the book's contents of the achievability of advanced musical performance and of the important nurturing role that higher education can play particularly if policy and practice are evidence based and draw on the latest international research findings The narrative offers an insight into the world of advanced musicians detailing their

learning journeys and the processes involved in their quest for the development of expertise and professionalism It is the first book of its kind to consider performance learning in higher education across a variety of musical genres including classical jazz popular and folk musics The editors have invited an international community of leading scholars and performance practitioners to contribute to this publication which draws on meticulous research and critical practice This collection is an essential resource for all musicians educators researchers and policy makers who share our interest in promoting the development of advanced performance skills and professionalism

The Cambridge Companion to Pop and Rock Simon Frith, Will Straw, John Street, 2001-08-16 This Companion maps the world of pop and rock pinpointing the most significant moments in its history and presenting the key issues involved in understanding popular culture s most vital art form Expert writers chart the changing patterns in the production and consumption of popular music the emergence of a vast industry with a turnover of billions and the rise of global stars from Elvis to Public Enemy Nirvana to the Spice Girls They trace the way new technologies from the amplifier to the internet have changed the sounds and practices of pop and they analyse the way maverick entrepreneurs have given way to multimedia corporations In particular they focus on the controversial issues concerning race and ethnicity politics gender and globalisation Contains full profiles of a selection of figures from the pop and rock world

Musical Metropolis K. Marcus, 2004-12-16 Decentralization and diversity characterized much of the performance of art music in Los Angeles Decentralization defined the city s growth since the late nineteenth century and because the central city did not dominate music culture as in the East and Midwest a greater diversification of music emerged in the communities of Greater Los Angeles Performers and audiences included Latinos Euro Americans Asian Americans and African Americans but the notion of diversity goes beyond ethnicity it also includes media diversity the presentation of music through a variety of media recording radio film media strongly influenced music performance in the city as it grew into the epicenter of entertainment in America

On Becoming a Rock Musician H. Stith Bennett, 2017-05-30 In the 1960s and 1970s becoming a rock musician was fundamentally different than playing other kinds of music It was a learned rather than a taught skill In *On Becoming a Rock Musician* sociologist H Stith Bennett observes what makes someone a rock musician and what persuades others to take him seriously in this role The book explores how bands form the backstage and onstage reality of playing in a band how bands promote themselves and interact with audiences and music professionals like DJs and the role of performance

Dress and Popular Culture Patricia Anne Cunningham, Susan Voso Lab, 1991 The subjects of the essays in this book range from looking at the ever changing means of specific garments and clothing practices of subcultural groups to examining dress as a reflection of changing life styles in American culture The essays also examine fashions fads and popular images *Dress and Popular Culture* hopes to shed new light on popular culture through a study of the associations of dress to culture

Seeing Depression Through a Cultural Lens Barry S. Fogel, Xiaoling Jiang, 2024-11-26 Depression is a leading cause of suffering and disability worldwide and suicide is a leading

cause of death in younger people and a remarkably common cause of mortality in older people Seeing Depression Through a Cultural Lens the collaborative work of a neuropsychiatrist and a tricultural humanities scholar explores broadly and deeply how cultural identity and its structural correlates relate to the occurrence phenomenology and narratives of depression The book synthesizes qualitative and quantitative perspectives theory and practice salient statistics and memorable stories from literature film and the clinic It offers readers valuable new perspectives on depression in diverse individuals and populations

Handbook of Musical Identities Raymond MacDonald, David J. Hargreaves, Dorothy Miell, 2017-03-09 Music is a tremendously powerful channel through which people develop their personal and social identities Music is used to communicate emotions thoughts political statements social relationships and physical expressions But just as language can mediate the construction and negotiation of developing identities so music can also be a means of communication through which aspects of people's identities are constructed Music can have a profound influence on our developing sense of identity our values and our beliefs be it from rock music classical music or jazz Musical identities MacDonald Hargreaves and Miell 2002 was unique in being one of the first books to explore this fascinating topic This new book documents the remarkable expansion and growth in the study of musical identities since the publication of the earlier work The editors identify three main features of current psychological approaches to musical identities which concern their definition development and the identification of individual differences as well as four main real life contexts in which musical identities have been investigated namely in music and musical institutions specific geographical communities education and in health and well being This conceptual framework provides the rationale for the structure of the Handbook The book is divided into seven main sections The first Sociological discursive and narrative approaches includes several general theoretical accounts of musical identities from this perspective as well as some more specific investigations The second and third main sections deal in depth with two of the three psychological topics described above namely the development of and individual differences in musical identities The fourth fifth and sixth main sections pursue three of the real life contexts identified above namely Musical institutions and practitioners Education and Health and well being The seventh and final main section of the Handbook Case studies includes chapters which look at particular musical identities in specific times places or contexts The multidisciplinary range and breadth of the Handbook's contents reflect the rapid changes that are taking place in music in digital technology and in their role in society as a whole such that the study of musical identity is likely to proliferate even further in the future

Magical Musical Tour Kevin J. Donnelly, 2015-10-22 Winner of the Southwest Popular and American Culture Association's 2016 Peter C Rollins Book Award in the category of Film Television The popular music industry has become completely interlinked with the film industry The majority of mainstream films come with ready attached songs that may or may not appear in the film but nevertheless will be used for publicity purposes and appear on a soundtrack album In many cases popular music in films has made for some of the most striking moments in films and the most dramatic aesthetic

action in cinema like Ben relaxing in the pool to Simon and Garfunkel's *The Sound of Silence* in *The Graduate* 1967 and the potter's wheel sequence with the Righteous Brothers *Unchained Melody* in *Ghost* 1990 Yet to date there have only been patchy attempts to deal with popular music's relationship with film Indeed it is startling that there is so little written on subject that is so popular as a consumer item and thus has a significant cultural profile *Magical Musical Tour* is the first sustained and focused survey to engage the intersection of the two on both an aesthetic and industrial level The chapters are historically inspired reviews discussing many films and musicians while others will be more concentrated and detailed case studies of single films Including an accompanying website and a timeline giving a useful snapshot around which readers can orient the book Kevin Donnelly explores the history of the intimate bond between film and music from the upheaval that rock n roll caused in the mid 1950s to the more technical aspects regarding tracking and scoring

Contemporary Dimensions in Nigerian Music Charles Aluede, Albert Oikelome, 2021-01-04 From ancient to contemporary times music in the area known as Nigeria has passed through different stages of transmutation Primarily transmitted through oral means has in the last century received significant scholarly attention Areas like folksong documentation ethno organological studies popular music studies and art music have continued to feature in scholarly discourse Societal dynamism allows room for scholarly reassessment and evaluation of aspects of Nigerian music thus reflecting change and continuity in the area It is within this cusp that this book looks at contemporary trajectories in Nigerian music

Singer-Songwriters and Musical Open Mics Marcus Aldredge, 2016-04-01 *Singer Songwriters and Musical Open Mics* is an ethnographic exploration of New York City's live music events where musicians sign up and perform short sets This sociological study dispels the common assumption that open mics are culturally monolithic and reserved for novice musicians Open mics allow musicians at different locations within their musical development and career to interactively perform practice and network with other musicians Important themes in the book include the tension between self and society in the creative process issues of creative authenticity and authorship and on going cultural changes central to the Do It Yourself cultural zeitgeist of the early 21st century The open mic's cultural antecedents include a radio format folk hootenannies and the jazz jam session Drawing from multiple qualitative methods Aldredge describes how open mics have etched a vital organizational place in the western and urban musical landscape Open mics represent a creative place where the boundaries of practicing and performing seemingly blur This allows for a range of social settings from more competitive stratified and homogenous music scenes to culturally diverse weekly events often stretching late into the night

Rock and Popular Music Tony Bennett, Simon Frith, Larry Grossberg, John Shepherd, Graeme Turner, 2005-08-19 *Rock and Popular Music* examines the relations between the policies and institutions which regulate contemporary popular music and the political debates contradictions and struggles in which those musics are involved International in its scope and conception this innovative collection explores the reasons for and ways in which governments have sought either to support or prohibit popular music in Canada Australia and Europe as well

as the impact of broadcasting policies in forming and shaping different musical communities Rock and Popular Music is a unique collection suggesting significant new directions for the study of contemporary popular musics

Enjoying the Beat of Appearance: An Psychological Symphony within **Popular Musicians**

In a world consumed by displays and the ceaseless chatter of instant interaction, the melodic beauty and mental symphony created by the written term usually fade in to the background, eclipsed by the relentless noise and interruptions that permeate our lives. But, nestled within the pages of **Popular Musicians** a wonderful literary prize filled with raw feelings, lies an immersive symphony waiting to be embraced. Crafted by an elegant musician of language, this interesting masterpiece conducts visitors on an emotional trip, well unraveling the hidden tunes and profound influence resonating within each cautiously crafted phrase. Within the depths of the touching analysis, we will explore the book is central harmonies, analyze its enthralling writing design, and submit ourselves to the profound resonance that echoes in the depths of readers souls.

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