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# Music Worth Talking About

**Peter Hogan**



## **Music Worth Talking About:**

*Music Supervisors' Journal*, 1926      **Learning in a Musical Key** Lisa M. Hess, 2011-09-15 Learning in a Musical Key examines the multidimensional problem of the relationship between music and theological education Lisa Hess argues that in a delightful and baffling way musical learning has the potential to significantly alter and inform our conception of the nature and process of theological learning In exploring this exciting intersection of musical learning and theological training Hess asks two probing questions First What does learning from music in a performative mode require Classical modes of theological education often founder on a dichotomy between theologically musical and educational discourses It is extremely difficult for many to see how the perceived nonmusical learn from music Is musicality a universally human potential In exploring this question Hess turns to the music learning theory of Edwin Gordon which explores music's unique mode of teaching learning its primarily aural oral mode This challenge leads to the study's second question How does a theologian in the disciplinary sense integrate a performative mode into critical discourse Tracking the critical movements of this problem Hess provides an inherited transformational logic as a feasible path for integrating a performative mode into multidimensional learning This approach emerges as a distinctly relational embodied multidimensional and non correlational performative mode theology that breaks new ground in the contemporary theological landscape As an implicitly trinitarian method rooted in the relationality of God this non correlational method offers a practical theological contribution to the discipline of Christian spirituality newly claimed here as a discipline of transformative teaching learning through the highly contextualized and self implicated scholar into relationally formed communities and ultimately into the world      **A Theory of Music Analysis** Dora A. Hanninen, 2012 This book introduces a theory of music analysis that one can use to explore aspects of segmentation and associative organization in a wide range of repertoire including Western classical music from the Baroque to the present with potential applications to jazz and popular music and some non Western musics Rather than a methodology the theory provides analysts with precise language and a broad flexible conceptual framework through which they can formulate and investigate questions of interest and develop their own interpretations of individual pieces and passages The theory begins with a basic distinction among three domains of musical experience and discourse about it the sonic psychoacoustic the contextual or associative sparked by varying degrees of repetition and the structural guided by a specific theory of musical structure or syntax invoked by the analyst A comprehensive presentation of the theory with copious musical illustrations is balanced with close analyses of works by Beethoven Debussy Nancarrow Riley Feldman and Morris Dora A Hanninen is professor of music theory at the University of Maryland She received the 2010 Outstanding Publication Award from the Society for Music Theory      *A Hundred Years of Music in America* William Smythe Babcock Mathews, 1889      Music from the Inside Out Daniel Anker, Carol Ponder, Donna Santman, Eric Booth, 2007 Brings kids inside the world of music by helping them understand what proficient listeners think and feel as they listen to music and what musicians think

and feel as they play music Students construct their own understandings of music first through an exploration of their personal relationship to music then through a series of listen and talk sessions and finally by composing their own pieces and exploring the connections between their lives and the works of music they create All lessons fulfill the National Standards for Music Education From publisher description      **The Complete Idiot's Guide to the Music Business** Michael

Miller,2010-06-01 Instrumental in turning musicians into moneymakers The Complete Idiot s Guide to the Music Business is written for every musician who needs to learn the business of music as well as for all businesspeople entering the music industry Author Michael Miller covers all the key business topics and reveals the wealth of job opportunities in the music industry from a business perspective Covers finding an agent negotiating contracts publishing songs collecting royalties and promotion strategies Also covers such nonmusician industry careers as artist management concert promotion music production and radio Features essential information on the new frontiers of electronic and online music      **Literary Music**

Stephen Benson,2017-03-02 Music is commonly felt to offer a valued experience yet to put that experience into words is no easy task Rather than view verbal representations of music as somehow secondary to the music itself Literary Music argues that it is in such representations that our understanding of music and its meanings is constituted and explored Focusing on recent fictional and theoretical texts Stephen Benson proposes literature narrative fiction in particular as a singular form of musical performance Literary Music concentrates not only on song and opera those forms in which words and music overtly confront one another but also on a small number of recurring ideas around which the literary and the musical interact including voice narrative performance and silence The book considers a wide range of literary and theoretical texts including those of Blanchot and Bakhtin Kazuo Ishiguro Vikram Seth David Malouf and J M Coetzee The musical forms discussed range from opera to the string quartet together with individual works by Elgar Strauss and Michael Berkeley As such Literary Music offers an informed interdisciplinary approach to the study of literature and music that participates in the lively theoretical debate on the status of meaning in music      *Popular Music and the Politics of Novelty* Pete Dale,2016-02-11

Popular music today has supposedly collapsed into a retromania which according to leading critic Simon Reynolds has brought a slow and steady fading of the artistic imperative to be original Meanwhile in the estimation of philosopher Alain Badiou a significant political event will always require the dictatorial power of a creation ex nihilo Everywhere it seems at least amongst commentators of a certain age and type pessimism prevails with regards to the predominant aesthetic preferences of the twenty first century popular music supposedly is in a rut Yet when if ever did the political engagement kindled by popular music amount to more than it does today The sixties The punk explosion of the late 1970s Despite an on going fixation upon these periods in much rock journalism and academic writing this book demonstrates that the utilisation of popular music to promote political causes on the one hand and the expression of dissent through the medium of popular song on the other hand remain widely in practice today This is not to argue however for complacency with regards to the

need for expressions of political dissent through popular culture Rather the book looks carefully at actual usages of popular music in political processes as well as expressions of political feeling through song and argues that there is much to encourage us to think that the demand for radical change remains in circulation The question is though how necessary is it for politically motivated popular music to offer aesthetic novelty *Outlaw Journalist* William McKeen, 2008-06-24 McKeen gets behind the drinking and drugs to show the inventor of Gonzo journalism Hunter S Thompson as never before one who was happy to be considered an outlaw but viewed journalism as his life s calling 16 pages of photographs Postcolonial Readings of Music in World Literature Cameron Fae Bushnell, 2013 This book reads representations of Western music in literary texts to reveal the ways in which artifacts of imperial culture function within contemporary world literature Bushnell argues that Western music s conventions for performance composition and listening established during the colonial period persist in postcolonial thought and practice Music from the Baroque Classical and Romantic periods Bach through Brahms coincides with the rise of colonialism and Western music contains imperial attitudes and values embedded within its conventions standards and rules The book focuses on the culture of classical music as reflected in the worlds of characters and texts and contends that its effects outlast the historical significance of the real composers pieces styles and forms Through examples by authors such as McEwan Vikram Seth Bernard MacLaverty Chang rae Lee and J M Coetzee the book demonstrates how Western music enters narrative as both acts of history and as structures of analogy that suggest subject positions human relations and political activity that in turn describes a postcolonial condition The uses to which Western music is put in each literary text reveals how European art music of the seventeenth through the nineteenth centuries is read and misread by postcolonial generations exposing mostly hidden cultural structures that influence our contemporary understandings of social relations and hierarchies norms for resolution and for assigning significance and standards of propriety The book presents strategies for thinking anew about the persistence of cultural imperialism reading Western music simultaneously as representative of imperial cultural dominance and as suggestive of resistant structures forms and practices that challenge the imperial hegemony *Engaging Students with Music Education* Pete Dale, 2017-03-27 *Engaging Students with Music Education* is a groundbreaking book about using DJ decks and urban music in mainstream schools to re engage disaffected learners and develop a curriculum which better reflects overall contemporary tastes Many young learners are at risk of exclusion this book argues that for such individuals the implications of such a shift in the music curriculum could be especially positive Drawing extensively on the author s own wealth of teaching experience and bridging the gap between practice and theory this book demonstrates through case studies that DJ decks can prove extremely valuable in mainstream classroom situations across the secondary school age ranges Addressing challenging and crucial topics combining rigorous theoretical analysis with practical suggestions the book addresses questions such as Are DJ decks actually a musical instrument and are they suitable for classroom teaching Will Ofsted s school inspectors approve of music

teaching involving DJ decks and urban music If we bring urban music into the classroom will this further marginalise classical music Are DJing and MCing skills recognised within examination specifications at least in the UK Current teachers will find the practical advice on how to incorporate DJ decks and urban music into their classroom especially helpful whilst educational researchers will be captivated by the critical discussion of the child centred tradition and a theoretical approach which stretches from continental philosophy to practice based reflection With an insistence that the starting point for music education should always be the interests and experiences of the learners this book is essential reading for those music teachers and researchers interested in the benefits of non standard music making in the classroom

**The Music Bulletin (New York, N.Y.).** ,1914 *The Saturday Review of Politics, Literature, Science, Art, and Finance* ,1915 **Beethoven** John William Navin Sullivan,1927 **The National standard, of literature, science, music [&c.] ed. by F.W.N. Bayley, Vol.1, no.1-vol.3, no.57** Frederick William N. Bayley,1833 *Music in the Social and Behavioral Sciences* William Forde Thompson,2014-07-18 This definitive reference resource examines how music affects human beings and their interactions in and with the world The interdisciplinary nature of the work provides a starting place for students to situate the status of music within the social sciences in fields such as anthropology communications psychology linguistics sociology sports political science and economics as well as biology and the health sciences Features Approximately 450 articles arranged in A to Z fashion and richly illustrated with photographs provide the social and behavioral context for examining the importance of music in society Entries are authored and signed by experts in the field and conclude with references and further readings as well as cross references to related entries A Reader s Guide groups related entries by broad topic areas and themes making it easy for readers to quickly identify related entries A Chronology of Music places material into historical context a Glossary defines key terms from the field and a Resource Guide provides lists of books academic journals websites and cross references The multimedia digital edition is enhanced with video and audio clips and features strong search and browse capabilities through the electronic Reader s Guide detailed index and cross references Music in the Social and Behavioral Sciences available in both multimedia digital and print formats is a must have reference for music and social science library collections Key Themes Aesthetics and Emotion Business and Technology Communities and Society Culture and Environment Elements of Musical Examination Evolutionary Psychology Media and Communication Musicianship and Expertise Neuroscience Perception Memory Cognition Politics Economics Law Therapy Health Wellbeing

**Nick Drake: The Complete Guide to his Music** Peter Hogan,2009-12-17 The indispensable consumers guide to the music of Nick Drake A thorough analysis of every officially released album by Drake from the early albums that were largely overlooked at the time of their release in the late Sixties and early Seventies to more recent posthumous collections Peter Hogan is among the few contemporary aficionados of Nick Drake who actually bought his records in the early Seventies when they were first released He is an experienced music writer who has contributed to Melody Maker Vox and Uncut and is the author of books on The

Doors R E M and The Velvet Underground      **Musical Mirror** ,1928      *Stories and Lessons from the World's Leading Opera, Orchestra Librarians, and Music Archivists, Volume 2* Patrick Lo,Robert Sutherland,Wei-En Hsu,Russ Girsberger,2022-05-09 The collection *Stories and Lessons from the World's Leading Opera Orchestra Librarians and Music Archivists* explores the current trends and practices in the field of music performance librarianship A helpful resource to librarians and archivists in a variety of situations in the world of performing arts      *How To Build Relationships in the Music Industry* Arlette Hovinga,2023-07-18 Musicians are you frustrated with promoters and other industry people leaving your emails unanswered Do you wish to promote your projects but don't know how to approach the right people Promoters are often overwhelmed by hundreds of emails a day so getting that first moment of contact just right can be daunting Emails are sometimes drafted poorly social media presence is either lacking or spammy and there is no real aim other than pushing for immediate results except that isn't how the industry works We are not in the sales business We are in the people business That is the mantra of this book Featuring interviews with dozens of industry professionals many with diverse backgrounds and from across the globe *How to Build Relationships in the Music Industry* presents valuable insights do's don'ts tips and anecdotes that will help any musician present their next project in a way that works in the long term Arlette Hovinga helps all musicians understand key characteristics of effective professional communication in the music business which will ultimately lead to better relationships more bookings and a stronger following

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