



Making Musical Things Improvised Instruments

American Musical Instrument Society



Making Musical Things Improvised Instruments:

Making Musical Things Ann Sayre Wiseman,1979 Includes directions for constructing a variety of musical instruments from easily obtainable materials such as milk cartons and embroidery hoops *You Can Teach Yourself to Make Music with Homemade Instruments* Mark Nelson,2017-07-27 Many instruments in this book can be built in a half hour or less by children as young as age 5 using common household items Songs include guitar and autoharp chords as well as dulcimer tablature Includes access to online audio **Homemade Instruments** Yorktown Music Press,2000-01-01 Illustrated step by step instructions for more than 30 musical instruments which children and adults can make together Made from easy to find materials each instrument can actually be played *Make Music!* Norma Jean Haynes,Ann Sayre Wiseman,John Langstaff,2019-04-30 Music is for everyone no prior experience required Make Music invites kids and families to celebrate the joy of sound with a variety of inventive activities including playing dandelion trumpets conducting percussion conversations and composing their own pieces Musician and educator Norma Jean Haynes brings the pioneering work of Ann Sayre Wiseman and John Langstaff to a new generation of kids aged 5 and up focusing on the playfulness spontaneity and creativity of music Kids explore rhythm with clapping body drumming and intonations They learn to create found sound with kitchen pots and pans the Sunday paper or even the Velcro on their sneakers And step by step instructions show how to make 35 different instruments from chimes and bucket drums to a comb kazoo and a milk carton guitar **The Practice of Musical Improvisation** Bertrand Denzler,Jean-Luc Guionnet,2020-01-09 Over several years Bertrand Denzler and Jean Luc Guionnet have interviewed approximately 50 musicians from various backgrounds about their practice of musical improvisation Musicians include both the very experienced such as Sophie Agnel Burkhard Beins John Butcher Rhodri Davies Bill Dixon Phil Durrant Axel D rner Annette Krebs Daunik Lazro Mattin Seijiro Murayama Andrea Neumann J r me Noetinger Evan Parker Eddie Pr vost and Taku Unami as well as those newer to the field Asked questions on topics such as the mental processes behind a collective improvisation the importance of the human factor in improvisation the strategies used and the way musical decisions are made the interviewees highlight the habits and customs of a practice as experienced by those who invent it on a daily basis The interviews were carefully edited in order to produce a sort of grand discussion that draws an incomplete map of the blurred territory of contemporary improvised music *Journal of the American Musical Instrument Society* American Musical Instrument Society,1982 *The Little Red Hen* Carol B. Kaplan-Lyss,1991 Based on a popular folk tale this familiar story is adapted to music and performed as a musical drama The children design the costumes set decorations and libretto through various art activities to incorporate all aspects of the production into the curriculum The book contains songs music step by step directions for classroom use or performance and related activities The CD contains both songs with lyrics and piano accompaniment only Material is designed for non musical teachers **Teaching Music Creatively** Pamela Burnard,Regina Murphy,2013-06-07 Offering a brand new approach to teaching music in the primary

classroom Teaching Music Creatively provides training and qualified teachers with a comprehensive understanding of how to effectively deliver a creative music curriculum Exploring research informed teaching ideas diverse practices and approaches to music teaching the authors offer well tested strategies for developing children s musical creativity knowledge skills and understanding With ground breaking contributions from international experts in the field this book presents a unique set of perspectives on music teaching Key topics covered include Creative teaching and what it means to teach creatively Composition listening and notation Spontaneous music making Group music and performance The use of multimedia Integration of music into the wider curriculum Musical play Cultural diversity Assessment and planning Packed with practical innovative ideas for teaching music in a lively and creative way together with the theory and background necessary to develop a comprehensive understanding of creative teaching methods Teaching Music Creatively is an invaluable resource for undergraduate and postgraduate students in initial teacher training practising teachers and undergraduate students of music and education

Teaching Music Creatively Pamela Burnard, Regina Murphy, 2017-05-18 Fully updated in light of the latest research and practice in primary education Teaching Music Creatively offers all teachers a comprehensive understanding of how to develop deliver and enjoy a creative music curriculum It is inspired by the belief that all those concerned with primary education have a deep interest in creativity and supports teachers in developing the confidence to teach and celebrate creative music teaching throughout school With groundbreaking contributions from international experts in the field it offers well tested strategies for developing children s musical creativity knowledge skills and understanding This edition includes a brand new chapter on teaching interculturally showing how children can reach their full creative potential and not be constrained by cultural stereotyping Key topics covered include Creative teaching and what it means to teach creatively Composition listening and notation Spontaneous music making Group music and performance The use of multimedia Integration of music into the wider curriculum Musical play Assessment and planning Teaching Music Creatively is packed with practical innovative ideas for teaching music in a lively and imaginative way together with the theory and background necessary to develop a comprehensive understanding of creative teaching methods It is an invaluable resource for all those training to become primary school teachers as well as practicing teachers looking for support and inspiration and undergraduate students of music and education

Sounds Britannica Digital Learning, 2015-07-01 *Making Music Special* John Childs, 2020-11-25 This work provides practical ideas for early music making and more sophisticated ideas for creative improvisation Specific sections of music are explored The first of these is that of the basic ingredients of music such as rhythm pitch and timbre The second section to be explored is music for those who experience learning difficulties Also considered is the question of how to build musical relationships The text looks additionally at the development of musical choice and creativity

Using Wordless Picture Books Katharyn E. Tuten-Puckett, Virginia H. Richey, 1993 This companion guide to Wordless Almost Wordless Picture Books offers hundreds of ideas for using wordless picture books in the classroom

or library A special author section focuses on ten major authors another section focuses on recent titles with annotations and bibliographies

The Music of Sounds and the Music of Things Leigh Landy, John Richards, 2024-09-30 This book investigates two areas in which the appreciation of sonic creativity can be easily acquired across diverse cultures ages and interests the music of sounds making music with any sounds part of today s sampling culture and the music of things and the creation of instruments using existent materials another type of sampling involving the notion of instrument as composition as part of today s DIY or DIT do it together culture The book offers broad discussions regarding the music of things written by John Richards followed by the music of sounds written by Leigh Landy These chapters are followed by a focus on the workshop demonstrating the collaborative and inclusive potential in both areas and a spotlight on eight artists with a broad diversity of backgrounds and approaches to sound and music who discuss their perceptions The book s conclusion focuses on similarities and differences between the music of sounds and the music of things suggesting finally that both might form part of the 21st century s folk music landscape The book is primarily aimed towards students interested in current forms of sonic creativity but will be of interest to those interested in broader issues of sampling culture hacking and sound studies

Made by Hand Mark Frauenfelder, 2011-10-25 From his unique vantage point as editor in chief of MAKE magazine the hub of the newly invigorated do it yourself movement Mark Frauenfelder takes readers on an inspiring and surprising tour of the vibrant world of DIY The Internet has brought together large communities of people who share ideas tips and blueprints for making everything from unmanned aerial vehicles to pedal powered iPhone chargers to an automatic cat feeder jury rigged from a VCR DIY is a direct reflection of our basic human desire to invent and improve long suppressed by the availability of cheap mass produced products that have drowned us in bland convenience and cultivated our most wasteful habits Frauenfelder spent a year trying a variety of offbeat projects such as keeping chickens and bees tricking out his espresso machine whittling wooden spoons making guitars out of cigar boxes and doing citizen science with his daughters in the garage His whole family found that DIY helped them take control of their lives offering a path that was simple direct and clear Working with their hands and minds helped them feel more engaged with the world around them Frauenfelder also reveals how DIY is changing our culture for the better He profiles fascinating alpha makers leading various DIY movements and grills them for their best tips and insights Beginning his journey with hands as smooth as those of a typical geek Frauenfelder offers a unique perspective on how earning a few calluses can be far more rewarding and satisfying than another trip to the mall

Quid est secretum? Ralph Dekoninck, Agnès Guiderdoni, Walter Melion, 2020-09-10 *Quid est secretum* Visual Representation of Secrets in Early Modern Europe 1500 1700 is the companion volume to *Intersections* 65 1 *Quid est sacramentum* Visual Representation of Sacred Mysteries in Early Modern Europe 1400 1700 Whereas the latter volume focused on sacramental mysteries the current one examines a wider range of secret subjects The book examines how secret knowledge was represented visually in ways that both revealed and concealed the true nature of that knowledge

giving and yet impeding access to it In the early modern period the discursive and symbolical sites for the representation of secrets were closely related to epistemic changes that transformed conceptions of the transmissibility of knowledge

Contributors Monika Biel Alicja Bielak C Jean Campbell Tom Conley Ralph Dekoninck Peter G F Eversmann Ingrid Falque Agn s Guiderdoni Koenraad Jonckheere Suzanne Karr Schmidt Stephanie Leitch Carme L pez Calder n Mark A Meadow Walter S Melion Eelco Nagelsmit Lars Cyril N rgaard Alexandra Onuf Bret L Rothstein Xavier Vert Madeleine C Viljoen Mara R Wade Lee Palmer Wandel and Caecilie Weissert

Scouting, 1975-05 Published by the Boy Scouts of America for all BSA registered adult volunteers and professionals Scouting magazine offers editorial content that is a mixture of information instruction and inspiration designed to strengthen readers abilities to better perform their leadership roles in Scouting and also to assist them as parents in strengthening families

Whole Music Lois Blackburn, 1998 Whole Music offers a fervent message to elementary teachers that music can be integrated into their classrooms and that it can be done applying the principles of whole language Music is fertile ground for creating classroom activities based on the individual whole child home community and other environmental and cultural influences And music is best explored using the child s whole body rather than just eyes ears and writing hand Blackburn writes this book from a unique position as a musician with a profound interest in the psycholinguistics of reading Her goal is to propose whole music as an instrument to transform music instruction in the way that whole language has transformed other subject areas Along with descriptions of whole music her book includes examples and practical activities Many books have been designed as compendiums of activities and exhaustive collections of children s songs and games Whole Music instead introduces a point of view The illustrative materials are intended as examples of the whole music process patterns from which teachers may in turn create their own songs and activities There is something in this book to guide nearly every teacher in exploring music at some level and in some context For regular classroom teachers these adventures may be used as focused lessons as enrichment for other subject area units or as fillers for the nightmare times when the lesson plan runs out For music educators the materials may be used individually to examine specific skills or as a complete developmental sequence and curriculum outline in the order presented in the text

Strange Sounds Mark Brend, 2005 What do David Bowie The Beatles the Rolling Stones Radiohead The Troggs The Human League The Osmonds and The Beach Boys have in common They ve all used unusual musical instruments on big hit records Strange Sounds tells the stories behind these recordings and many more It includes some of the biggest names in pop music from the 1950s to the present explaining and illustrating what instruments were used their history how they were played how the artists came to choose them and in the process uncovering a parallel history of pop music one where guitars and drums make way for claviolines ocarinas and stylophones The accompanying CD includes demonstration recordings of many of the instruments documented as well as incidental music composed by the author recorded using a unique line up of the instruments featured in the book

Songs in Their Heads Patricia Shehan

Campbell, 2010 This book explores the meaning and value of music in children's lives based upon their expressed thoughts and actual musicking behaviors in school and at play. Blending standard education field experiences with ethnomusicological techniques, Campbell demonstrates how music is personally and socially meaningful to children and what values they place on particular musical styles, songs, and functions. She explores musical behaviors in various contextual settings: in the outdoor garden of the Lakeshore Zebras preschool, in Mr. Roberts' fifth grade classroom, on a school bus, at home with the Anderson family, in the Rundale School cafeteria, and at the Toys and More Store. She documents in narrative form some of the songs in their heads, balancing music learned with music made and intentional purposeful music with natural music behavior. From age three to tween age, children are particularized by gender, race, ethnicity, and class, and their soundscapes are described for the contexts, functions, and meanings they make of music in their lives. Treading through the individual cases and conversations is the image of the universal child, children's culture that transcends localities, separates them from adults, and defines them as their own community of shared beliefs and practices. *Songs in Their Heads* is a vivid and engaging book that bridges the disciplines of music education, ethnomusicology, and folklore. Designed as a text or supplemental text in a variety of music education methods courses as well as a reference for music specialists and classroom teachers, this book will also appeal to parents interested in understanding and enhancing music making in their own children.

Evelyn Glennie: Sound Creator Georgina Hughes, 2024-09-24 A case study of a pioneering musician and an interdisciplinary appraisal of the larger social role of the artist. Dame Evelyn Glennie, b. 1965, is the world's first full-time solo multi-percussionist, a sound creator and expert listener whose work continues to expand and diversify the remit of the contemporary performer in the twenty-first century. This book presents the first comprehensive study of Glennie's contribution to the evolution of an eclectic, experimental, and fascinating instrumental discipline which wilfully eludes standardization. Glennie's sound journey also resonates in contexts extending beyond the discipline of music. She is a prominent female role model, an entrepreneur, a businesswoman, and a philanthropist, and a profoundly deaf performer who has reframed discourse on what it means to truly listen. This book is both a case study of one pioneering musician and an interdisciplinary appraisal of the larger social role of the artist. An important reference source for percussionists, it is also intended to serve as a means of allowing the interested reader to engage with a medium that has become the heartbeat of contemporary culture.

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