

Music

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DAISY RAMOS

[The Oxford Handbook of Music Performance, Volume 1](#) Routledge

On Repeat offers an in-depth inquiry into music's repetitive nature. Drawing on a diverse array of fields, it sheds light on a range of issues from repetition's use as a compositional tool to its role in characterizing our behavior as listeners, and considers related implications for repetition in language, learning, and communication.

CMJ New Music Monthly Oxford University Press

Music Sociology critically evaluates current approaches to the study of music in sociology and presents a broad overview of how music is positioned and represented in existing sociological scholarship. It then goes on to offer a new framework for approaching the sociology of music, taking music itself as a starting point, and considering what music sociology can learn from related disciplines such as critical musicology, ethnomusicology, and cultural studies. As a central form of leisure, consumption, and cultural production, music has attracted significant attention from

sociologists who seek to understand its deeper socio-cultural meaning. With case studies that address sound environments, consumption, media technologies, local scenes, music heritage, and ageing, the authors highlight the distinctive nature of musical experience, and show how sociology can illuminate it. Providing both a survey of existing perspectives the sociology of music, and a thought-provoking discussion of how the field can move forward, this concise and accessible book will be a vital reading for anyone teaching or studying music from a sociological standpoint.

Writings on Music, 1965-2000 Boydell & Brewer Ltd

Nineteenth-century British periodicals for girls and women offer a wealth of material to understand how girls and women fit into their social and cultural worlds, of which music making was an important part. The Girl's Own Paper, first published in 1880, stands out because of its rich musical content. Keeping practical usefulness as a research tool and as a guide to further reading in mind, Judith Barger has catalogued the musical content found in the weekly and later monthly issues during the magazine's first thirty years, in music scores, instalments of serialized fiction about musicians, music-related nonfiction, poetry with a musical title or theme, illustrations depicting music making and replies to musical correspondents. The book's introductory chapter reveals how

content in The Girl's Own Paper changed over time to reflect a shift in women's music making from a female accomplishment to an increasingly professional role within the discipline, using 'the piano girl' as a case study. A comparison with musical content found in The Boy's Own Paper over the same time span offers additional insight into musical content chosen for the girls' magazine. A user's guide precedes the chronological annotated catalogue; the indexes that follow reveal the magazine's diversity of approach to the subject of music.

[The Hatred of Music](#) University of Chicago Press

The popularity of cartoon music, from Carl Stalling's work for Warner Bros. to Disney sound tracks and "The Simpsons" song parodies, has never been greater. This lively and fascinating look at cartoon music's past and present collects contributions from well-known music critics and cartoonists, and interviews with the principal cartoon composers. Here Mark Mothersbaugh talks about his music for "Rugrats," Alf Clausen about composing for "The Simpsons," Carl Stalling about his work for Walt Disney and Warner Bros., Irwin Chusid about Raymond Scott's work, Will Friedwald about "Casper the Friendly Ghost," Richard Stone about his music for "Animaniacs," Joseph Lanza about "Ren and Stimpy," and much, much more.

CMJ New Music Monthly Springer

Information Literacy in Music: An Instructor's Companion is a practical guide to information literacy instruction for busy librarians and music faculty. This book contains examples of course-integrated assignments designed to help postsecondary music students develop foundational skills in information literacy. These assignments have been solicited from experienced librarians and faculty across the United States, and they represent a broad spectrum of approaches to music research, from historical to applied studies. Be inspired by new and creative solutions to students' information literacy challenges and by the many examples of successful collaborations between librarians and music faculty.

Oblique Music W. W. Norton & Company

What does music mean? Can it be more than the sum of its notes and melodies? Can it truly change you? Rob, a musician turned reluctant music critic, poses these questions as everything important in his life appears to be fading--memories of lost love, songs from his old bands, even his hearing. He delves into the music of others to find solace and purpose, and discovers that the chords and repeated phrases echo themes that have emerged in his own life. The music sustains him, but can it revive him? The Music Book is a story of loss, of fear and loneliness, of a mutable past. But most of all it's about music as a force, as energy, as a creator of possibility. What might come from the sound of an A chord played just so? Rob listens. And among other things, he finds surprising companionship with a cat; another chance at love; and the courage to step on a stage again and finally, fully comprehend the power of sound.

Folk Music Springer

"Volume 2 of the Oxford Handbook of Music Performance is designed around four distinct sections: Enhancements, Health and Wellbeing, Science, and Innovations. Chapters on the popular Feldenkrais method and Alexander technique open the volume, and these lead to chapters on peak performance and mindfulness, stage behavior, impression management and charisma, enhancing music performance appraisal, and how to build a career and the skills and competencies needed to be successful. The section dealing with health and wellbeing surveys the brain mechanisms involved in music learning and performing and musical activities in people with disabilities, performance anxiety, diseases and health risks in instrumentalists, hearing and voice, and finally, a discussion of how to promote a healthy related lifestyle. The first six chapters of the Science section cover the basic science underlying the operation of wind, brass, string instruments, and the piano, and two chapters covering the solo voice and vocal ensembles. The final two chapters explain digital musical instruments and the practical issues that researchers and performers face when using motion capture technology to study movement during musical performances. The four chapters of the Innovations section address the types of technological and social and wellbeing innovations that are reshaping how musicians conceive their performances in the twenty-first century"--

Music in The Girl's Own Paper: An Annotated Catalogue, 1880-1910 Pearson Education

The study of music in commercials is well-suited for exploring the persuasive impact that music has beyond the ability to entertain, edify, and purify its audience. This book focuses on music in commercials from an interpretive text analytical perspective, answering hitherto neglected questions: What characterizes music in commercials compared to other commercial music and other music on TV? How does music in commercials relate to music 'outside' the universe of commercials? How and what can music in commercials signify? Author Nicolai Graakjær sets a new benchmark for the international scholarly study of music on television and its pervading influence on consumer choice.

Music for Others Oxford University Press

In this book, the authors develop a theoretical framework based on a Gestalt approach, viewing rhythmic experience in terms of pattern perception or groupings. Musical examples of increasing complexity are used to provide training in the analysis, performance, and writing of rhythm.

The Music of Bill Monroe Taylor & Francis

From music writer and The Creative Independent/Kickstarter Editor in Chief Brandon Stosuy, comes

an entertaining new board book that introduces the many moods, styles, and senses of music to the youngest audiophiles—because music is for everyone, and music is for you. Featuring Amy Martin's dynamic art style, *Music Is...* explains music through our eyes and ears so that the sense of hearing is transformed into a visual experience. A pitch-perfect board book that is sure to strike a chord with readers of all ages.

Music In Video Games Seven Stories Press

This Palgrave Pivot uses modeling from microeconomic theory and industrial organization to demonstrate how consumers and producers have responded to major changes in the music industry. Byun examines the important role of technology in changing its structure, particularly as new methods of creating and accessing music prove to be a double-edged sword for creators and producers. An underlying theme in the project is the question of how the business of music affects creativity, and how artists continue to produce creative output in the face of business pressures, the erosion of copyright enforcement, and rampant online piracy. In addition to being a useful resource for economists interested in the music industry, this approachable Pivot is also ideal for business and music majors studying the effect of technology on their chosen fields.

The Cartoon Music Book Routledge

Studies the history, aesthetics, and techniques of film music composition, presenting critical evaluations of instructive prototypes produced in the thirties, forties, and fifties

Film Music Rowman & Littlefield

Examines Eno's work as a musician, theoretician, and collaborator.

A Regional Exploration Berghahn Books

"Musical activity is one of the most ubiquitous and highly valued forms of social interaction in North America—from sporting events to political rallies, concerts to churches. Its use as an affective agent for political and religious programs suggests that it has ethical significance, but it is one of the most undertheorized aspects of both theological ethics and music scholarship. *Music for Others: Care, Justice, and Relational Ethics in Christian Music* fills part of this scholarly gap by focusing on the religious aspects of musical activity, particularly on the practices of Christian communities. It is based on ethnomusicological fieldwork at three Protestant churches and interviews with a group of seminary students, combined with theories of discourse, formation, response, and care ethics oriented toward restorative justice. The book argues that relationships are ontological for both human beings and musical activity. It further argues that musical meaning and emotion converge in human bodies such that music participates in personal and communal identity construction in affective ways—yet these constructions are not always just. Thus, *Music for Others* argues that music is ethical when it preserves people in and restores people to just relationships with each other, and thereby with God"--

The Rhythmic Structure of Music Oxford University Press

In the mid-1960s, Steve Reich radically renewed the musical landscape with a back-to-basics sound that came to be called Minimalism. These early works, characterized by a relentless pulse and static harmony, focused single-mindedly on the process of gradual rhythmic change.

Throughout his career, Reich has continued to reinvigorate the music world, drawing from a wide array of classical, popular, sacred, and non-western idioms. His works reflect the steady evolution of an original musical mind. Writings on Music documents the creative journey of this thoughtful, groundbreaking composer. These 64 short pieces include Reich's 1968 essay "Music as a Gradual Process," widely considered one of the most influential pieces of music theory in the second half of the 20th century. Subsequent essays, articles, and interviews treat Reich's early work with tape and phase shifting, showing its development into more recent work with speech melody and instrumental music. Other essays recount his exposure to non-western music -- African drumming, Balinese gamelan, Hebrew cantillation -- and the influence of these musics as structures and not as sounds. The writings include Reich's reactions to and appreciations of the works of his contemporaries (John Cage, Luciano Berio, Morton Feldman, Gyorgy Ligeti) and older influences (Kurt Weill, Schoenberg). Each major work of the composer's career is also explored through notes

written for performances and recordings. Paul Hillier, himself a respected figure in the early music and new music worlds, has revisited these texts, working with the author to clarify their central narrative: the aesthetic and intellectual development of an influential composer. For long-time listeners and young musicians recently introduced to his work, this book provides an opportunity to get to know Reich's music in greater depth and perspective.

University of Wisconsin Pres

Gives an introduction to classical music. Suitable for young children aged 5-7 years, this title asks readers to think about the different places in which we might hear music, whether it is in a concert hall, or just on television. They are then introduced to a selection of famous composers including Mozart and Beethoven.

The Bernarr Rainbow Lectures and Other Assessments Routledge

"This book is a must read for newcomers and experienced composers wanting to learn more about the art of video game composition." —Chuck Doud, Director of Music, Sony Computer Entertainment Worldwide Studios All You Need to Know to Create Great Video Game Music Written by the developer of Berklee School of Music's pioneering game scoring program, this guide covers everything professional composers and music students need to know about composing interactive music for video games, and contains exclusive tools for interactive scoring—tools that were previously available only at Berklee. Drawing on twenty years of professional experience in the game industry, Michael Sweet helps you master the unique language of music storytelling in games. Next, he walks you through the entire music composition process, from initial conceptualization and creative direction through implementation. Inside, you'll find dozens of examples that illustrate adaptive compositional techniques, from small downloadable games to multimillion dollar console titles. In addition, this guide covers the business side of video game composition, sharing crucial advice about contracts, pricing, sales, and marketing. Coverage includes Overcoming the unique challenges of writing for games Composing music that can adapt in real time to player actions Developing thematic ideas Using audio middleware to create advanced interactive scores Working effectively with game development teams Understanding the life of a video game composer Managing contracts, rights, estimating, and negotiation Finding work The companion website contains software tools to help you master interactive music concepts explored in this book, with additional resources and links to learn more about scoring for games. See Appendix A for details.

Analyzing Music in Advertising Greenwood Publishing Group

Modern literature has always been obsessed by music. It cannot seem to think about itself without obsessing about music. And music has returned the favour. The Routledge Companion to Music and Modern Literature addresses this relationship as a significant contribution to the burgeoning field of word and music studies. The 37 chapters within consider the partnership through four lenses—the universal, opera and literature, musical and literary forms, and popular music and literature—and touch upon diverse and pertinent themes for our modern times, ranging from misogyny to queerness, racial inequality to the claimed universality of whiteness. This Companion therefore offers an essential resource for all who try to decode the musico-literary exchange.

Developing and Sustaining Musical Possible Selves Routledge

An exploration of folk music and the ways in which it has evolved in different regions of the United States.

Television Commercials and Consumer Choice Routledge

This book focuses on the rapidly changing sociology of music as manifested in Chinese society and Chinese education. It examines how social changes and cultural politics affect how music is currently being used in connection with the Chinese dream. While there is a growing trend toward incorporating the Chinese dream into school education and higher education, there has been no scholarly discussion to date. The combination of cultural politics, transformed authority relations, and officially approved songs can provide us with an understanding of the official content on the Chinese dream that is conveyed in today's Chinese society, and how these factors have influenced the renewal of values-based education and practices in school music education in China.

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