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Through analysis, Matthew Bribitzer-Stull explores the legacy of the leitmotif, from Wagner's Ring cycle to present-day Hollywood film music.

Music in Ireland is one of several case-study volumes that can be used along with Thinking Musically, the core book in the Global Music Series. Thinking Musically incorporates music from many diverse cultures and establishes the framework for exploring the practice of music around the world. It sets the stage for an array of case-study volumes, each of which focuses on a single area of the world. Each case study uses the contemporary musical situation as a point of departure, covering historical information and traditions as they relate to the present. Visit www.oup.com/us/globalmusic for a list of case studies in the Global Music Series. The website also includes instructional materials to accompany each study. Music in Ireland provides an engaging and focused introduction to Irish traditional music—types of singing, instrumental music, and dance that reflect the social values and political messages central to Irish identity. This music thrives today not only in Ireland but also in areas throughout North America, Europe, Australia, and Asia. Vividly evoking Irish sounds, instruments, and dance steps, Music in Ireland provides a springboard for the discussion of cultural and historical issues of identity, community, nationalism, emigration, transmission, and gender. Using the informal instrumental and singing session as a focal point, Dorothea E. Hast and Stanley Scott take readers into contemporary performance environments and explore many facets of the tradition, from the "craic" (good-natured fun) to performance style, repertoire, and instrumentation. Incorporating first-person accounts of performances and interviews with performers and folklorists, the authors emphasize the significant roles that people play in music-making and illuminate national and international musical trends. They also address commercialism, globalization, and cross-cultural collaboration, issues that have become increasingly important as more Irish artists enter the global marketplace through recordings, tours, and large-scale productions like Riverdance. Packaged with a 70-minute CD containing examples of the music discussed in the book, Music in Ireland features guided listening and hands-on activities that allow readers to gain experience in Irish culture by becoming active participants in the music.

not sold separately

Pack includes 2 books and one CD.

This work is designed as the core text for undergraduate, introductory courses on world music. Supported by case studies from a variety of cultures, the text defines musical terms and concepts and discusses how musical organization and structure differs across cultures.

Music in China is one of many case-study volumes that can be used along with Thinking Musically, the core book in the Global Music Series. Thinking Musically incorporates music from many diverse cultures and establishes the framework for exploring the practice of music around the world. It sets the stage for an array of case-study volumes, each of which focuses on a single area of the world. Each case study uses the contemporary musical situation as a point of departure, covering historical information and traditions as they relate to the present. Visit www.oup.com/us/globalmusic for a list of case studies in the Global Music Series. The website also includes instructional materials to accompany each study. Music in China offers a unique exploration of the rich, dynamic, and multifaceted Chinese musical landscape. In contrast with previous scholarship—which focused almost exclusively on the role of music in elite culture—this volume takes a balanced look at a variety of traditional and modern genres, including those performed among local and regional folk musicians, in academia, in the media, and on concert stages both inside and outside of China. Using the interrelated themes of identity, modernization, and ideology as a narrative framework, author Frederick Lau discusses the musical features of the selected genres, the processes through which they came into existence, and related socio-political issues. Lau draws on his own extensive fieldwork and performance experience in both mainland China and its diasporic communities to show how the ev-

er-changing Chinese musical tradition takes on particular meanings in China, in overseas Chinese communities, and in diverse international settings. Enhanced by eyewitness accounts of local performances, interviews with key performers, vivid illustrations, and hands-on listening activities, Music in China provides an accessible and engaging introduction to Chinese music. It is packaged with an 80-minute audio CD containing examples of the music discussed in the book.

What, exactly, is knowledge of music? And what does it tell us about humanistic knowledge in general? The Thought of Music grapples directly with these fundamental questions—questions especially compelling at a time when humanistic knowledge is enmeshed in debates about its character and future. In this third volume in a trilogy on musical understanding that includes Interpreting Music and Expression and Truth, Lawrence Kramer seeks answers in both thought about music and thought in music—thinking in tones. He skillfully assesses musical scholarship in the aftermath of critical musicology and musical hermeneutics and in view of more recent concerns with embodiment, affect, and performance. This authoritative and timely work challenges the prevailing conceptions of every topic it addresses: language, context, and culture; pleasure and performance; and, through music, the foundations of understanding in the humanities. The publisher gratefully acknowledges the Joseph Kerman Endowment of the American Musicological Society, funded in part by the National Endowment for the Humanities and the Andrew W. Mellon Foundation.

A RADIO 4 BOOK OF THE WEEK 'Full of delightful nuggets' Guardian online 'Entertaining, informative and philosophical ... An essential read' All About History 'Extraordinary range ... All the world and more is here' Evening Standard _____ 165 million years ago saw the birth of rhythm. 66 million years ago came the first melody. 40 thousand years ago Homo sapiens created the first musical instrument. Today music fills our lives. How we have created, performed and listened to this music throughout history has defined what our species is and how we understand who we are. Yet music is an overlooked part of our origin story. The Musical Human takes us on an exhilarating journey across the ages - from Bach to BTS and back - to explore the vibrant relationship between music and the human species. With insights from a wealth of disciplines, world-leading musicologist Michael Spitzer renders a global history of music on the widest possible canvas, looking at music in our everyday lives; music in world history; and music in evolution, from insects to apes, humans to AI. 'Michael Spitzer has pulled off the impossible: a Guns, Germs and Steel for music' Daniel Levitin 'A thrilling exploration of what music has meant and means to humankind' Ian Bostridge

Kenneth H. Phillips, Ph.D., is Professor of Music and Director of Graduate Studies in Music Education at Gordon College and Professor Emeritus of the University of Iowa. An award-winning researcher and teacher, he has been recognized by the National Association of Music Education (MENC) as one of the nation's most accomplished music educators. Dr. Phillips is the author of Teaching Kids to Sing (Schirmer Books/Thompson), Basic Techniques of Conducting (OUP), and Directing the Choral Music Program (OUP), and has written over 90 articles published in leading music education journals. He has made numerous presentations of his research throughout the United States, and in Canada, China, Australia, and New Zealand.

The most up-to-date and comprehensive Latin American music survey available. Covering one of the most musically diverse regions in the world, Musics of Latin America emphasizes music as a means of understanding culture and society: each author balances an analysis of musical genres with discussion of the historical and cultural trends that have shaped them. Chapters cover traditional, popular, and classical repertoire, and in-text listening guides ensure that students walk away with a solid understanding of the music.

The complex legacy of Mexico's ethnic past and geographic location have shaped the country and its culture. In Music in Mexico, Alejandro L. Madrid uses extensive fieldwork, interviews with performers, eyewitness accounts of performances, and vivid illustrations to guide students through modern-day music practices. Applying three themes - ethnic identity, migration, and media in-

fluences - the text explores the music that Mexicans grow up listening to and shows how these traditions are the result of long-standing transnational dialogues. Packaged with a 40-minute audio CD containing musical examples, the text features numerous listening activities that engage students with the music. Music in Mexico is one of several case-study volumes that can be used along with Thinking Musically, the core book in the Global Music Series. Thinking Musically incorporates music from many diverse cultures and establishes the framework for exploring the practice of music around the world. It sets the stage for an array of case-study volumes, each of which focuses on a single area of the world. Each case study uses the contemporary musical situation as a point of departure, covering historical information and traditions as they relate to the present. Visit a <http://www.oup.com/us/companion.websites/umbrella/globalmusic/?view=usa> www.oup.com/us/globalmusic/a for a list of case studies in the Global Music Series. The website also includes instructional material to accompany each study."

In order to promote new ways of thinking about musical meaning, this volume brings together scholars in music theory, musicology, and the philosophy of music, disciplines generally treated as separate and distinct. This interdisciplinary collaboration, while respecting differences in perspective, identifies and elaborates shared concerns. This volume focuses on the many and various kinds of meaning in music. Do musical meanings exist exclusively in internal, formal musical relations or might they also be found in the relationship between music and other areas of experience, such as action, emotion, ideas, and values? Also discussed is the vexed question why people listen to and apparently enjoy music which expresses unpleasant emotions, such as melancholy or despair. Among the particular pieces the writers discuss are Mahler's Ninth Symphony, Shostakovich's Tenth Symphony, and Schubert's last sonata. More broadly, they consider the relation of musical meaning and interpretation to language, storytelling, drama, imagination, metaphor, and emotion.

In an age when our patterns of music consumption are changing rapidly, musical understanding has never been more relevant. Understanding Music provides readers with an ideal entry point to the topic, addressing 'both the music lover who has made listening to music an important part of his life and at the same time is willing to reflect on music and his encounter with it, as well as the more academically-minded enthusiast and the thoughtful expert.' Its author, Hans Heinrich Eggebrecht, was one of the most influential German musicologists of the twentieth century and yet he is almost unknown to English readers. His published work stretches from one end of the musicological spectrum to the other, with research on historical topics in early music, Bach, Beethoven reception, Mahler and music aesthetics all featuring. Understanding Music summarizes Eggebrecht's thoughts on the relationship between music and cognition. As he says in his preface, the purpose of his book is 'to direct the reader towards the fundamental issues and processes implied in understanding music. What does understanding mean when applied to music? How is the process to be described? What different kinds of understanding are to be distinguished here? What other concepts are implicit in and related to the concept of understanding? How is the relationship between music and the listener who understands it to be articulated? What might correct understanding of music mean given music's multiplicity of meaning and effect? Where are the limits of understanding and what lies beyond? What role do language and history play?'. Eggebrecht's answers to these and other questions amount to a compelling account of how the mind grasps the sounds of music in themselves and what other factors contribute to music's meaning so much to us as listeners. 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 per-

formers 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.

Children are inherently musical. They respond to music and learn through music. Music expresses children's identity and heritage, teaches them to belong to a culture, and develops their cognitive well-being and inner self worth. As professional instructors, childcare workers, or students looking forward to a career working with children, we should continuously search for ways to tap into children's natural reservoir of enthusiasm for singing, moving and experimenting with instruments. But how, you might ask? What music is appropriate for the children I'm working with? How can music help inspire a well-rounded child? How do I reach and teach children musically? Most importantly perhaps, how can I incorporate music into a curriculum that marginalizes the arts? This book explores a holistic, artistic, and integrated approach to understanding the developmental connections between music and children. This book guides professionals to work through music, harnessing the processes that underlie music learning, and outlining developmentally appropriate methods to understand the role of music in children's lives through play, games, creativity, and movement. Additionally, the book explores ways of applying music-making to benefit the whole child, i.e., socially, emotionally, physically, cognitively, and linguistically.

How can an abstract sequence of sounds so intensely express emotional states? In the past ten years, research into the topic of music and emotion has flourished. This book explores the relationship between music and emotion, bringing together contributions from psychologists, neuroscientists, musicologists, musicians, and philosophers

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.

Explaining that musicality is an essential touchstone of the human experience, a concise introduction to the study of the nature of music, its community and its cultural values explains the diverse work of today's ethnomusicologists and how researchers apply anthropological and other social disciplines to studies of human and cultural behaviors. Original.

In 'Music as Social Life', Thomas Turino explores why it is that music and dance are so often at the centre of our most profound personal and social experiences.

Music in Japan is one of several case-study volumes that can be used along with *Thinking Musically*, the core book in the *Global Music Series*. *Thinking Musically* incorporates music from many diverse cultures and establishes the framework for exploring the practice of music around the world. It sets the stage for an array of case-study volumes, each of which focuses on a single area of the world. Each case study uses the contemporary musical situation as a point of departure, covering historical information and traditions as they relate to the present. Visit www.oup.com/us/globalmusic for a list of case studies in the *Global Music Series*. The website also includes instructional materials to accompany each study. *Music in Japan* offers a vivid introduction to the music of contemporary Japan, a nation in which traditional, Western, and popular music thrive side by side. Drawing on more than forty years of experience, author Bonnie C. Wade focuses on three themes throughout the book and in the musical selections on the accompanying CD. She begins by exploring how music in Japan has been profoundly affected by interface with both the Western (Europe and the Americas) and Asian (continental and island) cultural spheres. Wade then shows how Japan's thriving popular music industry is also a modern form of a historically important facet of Japanese musical culture: the process of gradual popularization, in which a local or a group's music eventually becomes accessible to a broader range of people. She goes on to consider the intertextuality of Japanese music: how familiar themes, musical sounds, and structures have been maintained and transformed across the various traditions of Japanese performing arts over time. *Music in Japan* is enhanced by eyewitness accounts of performances, interviews with key performers, and vivid illustrations. Packaged with an 80-minute CD containing examples of the music discussed in the book, it features guided listening and hands-on activities that encourage readers to engage actively and critically with the music.

What's so special about music? We experience it internally, yet at the same time it is highly social. Music engages our cognitive/affective and sensory systems. We use music to communicate with one another--and even with other species--the things that we cannot express through language. Music is both ancient and ever evolving. Without music, our world is missing something essential.

In *Reflections on the Musical Mind*, Jay Schulkin offers a social and behavioral neuroscientific explanation of why music matters. His aim is not to provide a grand, unifying theory. Instead, the book guides the reader through the relevant scientific evidence that links neuroscience, music, and meaning. Schulkin considers how music evolved in humans and birds, how music is experienced in relation to aesthetics and mathematics, the role of memory in musical expression, the role of music in child and social development, and the embodied experience of music through dance. He concludes with reflections on music and well-being. *Reflections on the Musical Mind* is a unique and valuable tour through the current research on the neuroscience of music.

This book brings together researchers from a range of disciplines that use diverse methodologies to provide new perspectives and formulate answers to questions about the meaning, means, and contextualisation of expressive performance in music.

Introduction : Ethnomusicological Theorizing -- Toward the Remodeling of Ethnomusicology -- Toward Mediation of Field Methods and Field Experience in Ethnomusicology -- Reflections on Music and Meaning: Metaphor, Signification, and Control in the Bulgarian Case -- Time, Place, and Metaphor in Musical Experience and Ethnography -- Reflections on Music and Identity in Ethnomusicology -- Ethnomusicological Theory -- The Individual in Music Ethnography -- Ethnomusicology in Times of Trouble

In this groundbreaking union of art and science, rocker-turned-neuroscientist Daniel J. Levitin explores the connection between music—its performance, its composition, how we listen to it, why we enjoy it—and the human brain. Taking on prominent thinkers who argue that music is nothing more than an evolutionary accident, Levitin poses that music is fundamental to our species, perhaps even more so than language. Drawing on the latest research and on musical examples ranging from Mozart to Duke Ellington to Van Halen, he reveals: • How composers produce some of the most pleasurable effects of listening to music by exploiting the way our brains make sense of the world • Why we are so emotionally attached to the music we listened to as teenagers, whether it was Fleetwood Mac, U2, or Dr. Dre • That practice, rather than talent, is the driving force behind musical expertise • How those insidious little jingles (called earworms) get stuck in our head A Los Angeles Times Book Award finalist, *This Is Your Brain on Music* will attract readers of Oliver Sacks and David Byrne, as it is an unprecedented, eye-opening investigation into an obsession at the heart of human nature.

A new, thirtieth-anniversary edition of the landmark ethnography that introduced the anthropology, or the cultural study, of sound.

The development of a shared musical heritage amongst the various Native American tribes reveals a history fraught with the tension of the give-and-take between cultural maintenance and new cultural creation. In *Intertribal Native American Music in the United States*, author John-Carlos Perea explores this tension and shows how traditional sounds, such as the powwow song and cedar flute, have developed into increasingly recognizable forms, like Native jazz and rock. These older sounds and their modern incarnations form the four themes around which Perea frames his discussion. First, he examines powwows - American Indian social gatherings founded upon an intertribal repertoire of music and dance - and shows how the assemblies of Northern and Southern Plains and Navajo tribes represent a singular performance encompassing disparate stories and sounds. From the relative insularity of the powwow, Perea then looks at the mainstreaming of the cedar flute and its role in introducing Native American music to broader audiences. From there, he surveys Native rock and jazz, considering their roots and their trajectories, as well as the milestone creation of the Best Native American Music Grammy Award in 2000. With this book, Perea offers readers the only brief text that makes clear the interconnectedness of Native American music through a lively analysis of how it began and where it is headed. Designed to be used as one of several short and inexpensive case study volumes in the *Global Music Series*, this volume is appropriate for introductory undergraduate courses in world music or ethnomusicology and for upper-level courses on Native American music and/or culture, as well as Native American Indians courses in Anthropology. The twenty-second volume in the *Series*, this text is based on the author's own extensive fieldwork and features interviews with performers, eyewitness accounts of performances, and vivid illustrations. The book also features listening activities that enable students to engage critically and actively with the text. The included 70-minute CD contains examples of music discussed in the text, and supplementary material for instructors will be available on the companion web site.

How human musical experience emerges from the audition of organized tones is a riddle of long standing. In *The Musical Representation*, Charles Nussbaum offers a philosophical naturalist's solution. Nussbaum founds his naturalistic theory of musical representation on the collusion between

the physics of sound and the organization of the human mind-brain. He argues that important varieties of experience afforded by Western tonal art music since 1650 arise through the feeling of tone, the sense of movement in musical space, cognition, emotional arousal, and the engagement, by way of specific emotional responses, of deeply rooted human ideals. Construing the art music of the modern West as representational, as a symbolic system that carries extramusical content, Nussbaum attempts to make normative principles of musical representation explicit and bring them into reflective equilibrium with the intuitions of competent listeners. Nussbaum identifies three modes of musical representation, describes the basis of extramusical meaning, and analyzes musical works as created historical entities (performances of which are tokens or replicas). In addition, he explains how music gives rise to emotions and evokes states of mind that are religious in character. Nussbaum's argument proceeds from biology, psychology, and philosophy to music--and occasionally from music back to biology, psychology, and philosophy. The human mind-brain, writes Nussbaum, is a living record of its evolutionary history; relatively recent cognitive acquisitions derive from older representational functions of which we are hardly aware. Consideration of musical art can help bring to light the more ancient cognitive functions that underlie modern human cognition. The biology, psychology, and philosophy of musical representation, he argues, have something to tell us about what we are, based on what we have been.

'Contemplating Art' is a compendium of writings by one of the leading figures in aesthetics, Jerrold Levinson. The 24 essays range over issues in general aesthetics and those relating to specific arts - in particular music, film, and literature.

The Beautiful Music All Around Us presents the extraordinarily rich backstories of thirteen performances captured on Library of Congress field recordings between 1934 and 1942 in locations reaching from Southern Appalachia to the Mississippi Delta and the Great Plains. Including the children's play song "Shortenin' Bread," the fiddle tune "Bonaparte's Retreat," the blues "Another Man Done Gone," and the spiritual "Ain't No Grave Can Hold My Body Down," these performances were recorded in kitchens and churches, on porches and in prisons, in hotel rooms and school auditoriums. Documented during the golden age of the Library of Congress recordings, they capture not only the words and tunes of traditional songs but also the sounds of life in which the performances were embedded: children laugh, neighbors comment, trucks pass by. Musician and researcher Stephen Wade sought out the performers on these recordings, their families, fellow musicians, and others who remembered them. He reconstructs the sights and sounds of the recording sessions themselves and how the music worked in all their lives. Some of these performers developed musical reputations beyond these field recordings, but for many, these tracks represent their only appearances on record: prisoners at the Arkansas State Penitentiary jumping on "the Library's recording machine" in a rendering of "Rock Island Line"; Ora Dell Graham being called away from the schoolyard to sing the jump-rope rhyme "Pullin' the Skiff"; Luther Strong shaking off a hungover night in jail and borrowing a fiddle to rip into "Glory in the Meetinghouse." Alongside loving and expert profiles of these performers and their locales and communities, Wade also untangles the histories of these iconic songs and tunes, tracing them through slave songs and spirituals, British and homegrown ballads, fiddle contests, gospel quartets, and labor laments. By exploring how these singers and instrumentalists exerted their own creativity on inherited forms, "amplifying tradition's gifts," Wade shows how a single artist can make a difference within a democracy. Reflecting decades of research and detective work, the profiles and abundant photos in *The Beautiful Music All Around Us* bring to life largely unheralded individuals--domestics, farm laborers, state prisoners, schoolchildren, cowboys, housewives and mothers, loggers and miners--whose music has become part of the wider American musical soundscape. The paperback edition does not include an accompanying CD.

An exploration of musical harmony from its ancient fundamentals to its most complex modern progressions, addressing how and why it resonates emotionally and spiritually in the individual. W. A. Mathieu, an accomplished author and recording artist, presents a way of learning music that reconnects modern-day musicians with the source from which music was originally generated. As the author states, "The rules of music--including counterpoint and harmony--were not formed in our brains but in the resonance chambers of our bodies." His theory of music reconciles the ancient harmonic system of just intonation with the modern system of twelve-tone temperament. Saying that the way we think music is far from the way we do music, Mathieu explains why certain combinations of sounds are experienced by the listener as harmonious. His prose often resembles the rhythms and cadences of music itself, and his many musical examples allow readers to discover their own musical responses.

"Teaching Music Globally is packaged with Thinking Musically, which provides the conceptual foundation for exploring music around the world. Thinking Musically discusses the importance of musical instruments, describing their significance in a culture's folklore, religion, and history, and examines how fundamental elements of music -- including rhythm, pitch, and form -- vary in different musical traditions. The 80-minute audio CD packaged with Thinking Musically is also referenced in Teaching Music Globally. Teaching Music Globally and the CD give readers the opportunity to experience steel drum music from Trinidad, Irish jigs and reels, an ensemble piece for Peruvian panpipes, excerpts of Mexican mariachi music, gamelan music from Bali and Java, and choral pieces from Bulgaria, South Africa, the Pacific Islands, and the African-American experience. The book and CD also include Navajo social songs, an Egyptian maqam for string ensemble, a medieval European rota, Carmen's Habanera, and percussion pieces from Brazil, China, Ghana, Japan, Liberia, and Puerto Rico. The CD selections provide the audio component for the numerous and varied experiences incorporated throughout the text. These "attentive," "engaged," and "enactive" listening, participatory, and performance activities are resources for shaping the musical education of students of all ages. Book jacket."--Jacket.

The Listening Book is about rediscovering the power of listening as an instrument of self-discovery and personal transformation. By exploring our capacity for listening to sounds and for making music, we can awaken and release our full creative powers. Mathieu offers suggestions and encouragement on many aspects of music-making, and provides playful exercises to help readers appreciate the connection between sound, music, and everyday life.

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.

'Musicians in the Making' explores the creative development of musicians in formal and informal learning contexts. It promotes a novel view of creativity, arguing that creative learning is a complex, lifelong process. Sixteen extended chapters by leading experts are featured alongside ten 'insights' by internationally prominent performers and teachers.

Accompanying CD includes Kramer's composition Revenants 32 variations in C Minor.

Jenefer Robinson uses modern psychological and neuroscientific research on the emotions to study our emotional involvement with the arts.

An Unnatural Attitude traces a style of musical thought that coalesced in the intellectual milieu of the Weimar Republic—a phenomenological style that sought to renew contact with music as a worldly circumstance. Deeply critical of the influence of naturalism in aesthetics and ethics, proponents of this new style argued for the description of music as something accessible neither through introspection nor through experimental research, but rather in an attitude of outward, open orientation toward the world. With this approach, music acquires meaning in particular when the act of listening is understood to be shared with others. Benjamin Steege interprets this discourse as the response of a young, post-World War I generation amid a virtually uninterrupted experience of war, actual or imminent—a cohort for whom disenchantment with scientific achievement was to be answered by reasserting the value of imaginative thought. Steege draws on a wide range of published and unpublished texts from music theory, pedagogy, criticism, and philosophy of music, some of which appear for the first time in English translation in the book's appendixes. An Unnatural Attitude considers the question: What are we thinking about when we think about music in non-naturalistic terms?

"Global Music Cultures is a new world music textbook that helps students make thematic connections across the globe"--

Accompanying audio compact disc (78 min.) contains 32 tracks of musical examples keyed to the text; in pocket.

Musical Understandings presents an engaging collection of essays by Stephen Davies on the philosophy of music. He explores a range of topics, including how music expresses emotion, modes of perception, and musical profundity. The volume includes original material, newly revised articles, and work published in English for the first time.