

The Enjoyment Of Music 14th Edition

E. Douglas Bomberger

The Worship Target Bradley D. Newbold, 2024-12-30 Should congregational worship be more than a moment and then gone? Do you wish to grow in your love for Christ through worship? Would you like to move beyond the musical-style conversation? Do you hope to grow your affection for Christ in the corporate worship experience? This book takes readers on the author's journey of discovering an ancient theology of gracious and holy affections and applying it to modern congregational worship. He interprets the challenging language of historical writers and updates it, making it accessible to the modern reader. For churches large and small, traditional and contemporary, *The Worship Target* leads readers to the heart of genuine worship.

The Encyclopædia Britannica Hugh Chisholm, James Louis Garvin, 1926

Research in Education, 1966

Readers' Guide to Periodical Literature Anna Lorraine Guthrie, Bertha Tannehill, Neltje Marie Tannehill Shimer, 1910

The Cambridge Companion to Amy Beach E. Douglas Bomberger, 2023-11-02 The first book in twenty-five years to survey the life and music of America's pioneering female composer of concert works.

Readers' Guide to Periodical Literature, 1910

Catalog of Copyright Entries Library of Congress. Copyright Office, 1971

The Social and Applied Psychology of Music Adrian North, David Hargreaves, 2008-04-10 Music is so ubiquitous that it can be easy to overlook the powerful influence it exerts in so many areas of our lives - from birth, through childhood, to old age. *The Social and Applied Psychology of Music* is the successor to the bestselling and influential *The Social Psychology of Music*. It considers the value of music in everyday life, answering some of the perennial questions about music. The book begins with a scene-setting chapter that describes the academic background to the book, before looking at composition and musicianship. It then goes on to look at musical preference. What aspects of music are crucial in determining whether or not you will like it? In chapter 4 the authors consider whether rap and rock are bad for young people, highlighting some of the major moral scandals that have rocked pop music, and asking whether these have become more extreme over time. The following chapter looks at music as a commercial product. How does the structure of the music industry influence CD purchasing, and how does music affect customers in retail and leisure settings like shops and restaurants? The book closes

with an examination of music education. How does musical ability develop in children, and how does this relate to more general theories of how intellectual skills develop? Do musical skills develop independently of other abilities? Exceptionally broad in scope, and written in a highly accessible style by the leading researchers in this field, *The Social and Applied Psychology of Music* will be required reading for anyone seeking an understanding of the role music plays in our lives.

Performing Arts Books, 1876-1981 ,1981

Pop-Culture Pedagogy in the Music Classroom Nicole Biamonte,2010-10-28 Teachers the world over are discovering the importance and benefits of incorporating popular culture into the music classroom. The cultural prevalence and the students' familiarity with recorded music, videos, games, and other increasingly accessible multimedia materials help enliven course content and foster interactive learning and participation. *Pop-Culture Pedagogy in the Music Classroom: Teaching Tools from American Idol to YouTube* provides ideas and techniques for teaching music classes using elements of popular culture that resonate with students' everyday lives. From popular songs and genres to covers, mixes, and mashups; from video games such as *Dance Dance Revolution* and *Guitar Hero* to television shows like *American Idol*, this exciting collection offers pedagogical models for incorporating pop culture and its associated technologies into a wide variety of music courses. Biamonte has collected well-rounded essays that consider a variety of applications. After an introduction, the essays are organized in 3 sections. The first addresses general tools and technology that can be incorporated into almost any music class: sound-mixing techniques and the benefits of using iPods and YouTube. The middle section uses popular songs, video games, or other aspects of pop culture to demonstrate music-theory topics or to develop ear-training and rhythmic skills. The final section examines the musical, lyrical, or visual content in popular songs, genres, or videos as a point of departure for addressing broader issues and contexts. Each chapter contains notes and a bibliography, and two comprehensive appendixes list popular song examples for teaching harmony, melody, and rhythm. Two indexes cross-reference the material by title and by general subject. While written with college and secondary-school teachers in mind, the methods and materials presented here can be adapted to any educational level.

The Scottish Musical Magazine ,1927

The Barbershop Singer Robert A. Stebbins,1996-01-01 Although barbershop singing is clearly a circumscribed social world, understanding how it works expands current knowledge of the variant forms of social participation available to citizens of the modern world.

Bulletin of the Art Institute of Chicago ,1929

Multidisciplinary Aspects of Time and Time Perception Argiro Vatakis,Anna Esposito,Maria Giagkou,Fred Cummins,Georgios Papadelis,2011-11-30 This book constitutes the documentation of the scientific outcome of the first meeting of the TIMELY network, the International Workshop on Multidisciplinary Aspects of Time and Time Perception,

which took place in Athens, Greece, in October 2010. The 21 papers presented were carefully reviewed and selected for inclusion in the book. They cover the following topics: conceptual analysis and measurement of time; exploring factors associated with time perception variability; extending time research to ecologically-valid stimuli and real-world applications; and uncovering the neural correlates of time perception.

Repetition in Music Adam Ockelford, 2017-07-05 This monograph examines the place of repetition in perceived musical structure and in theories of music. Following a preface and introduction, there are four main chapters: 'Theory', 'Analysis', 'Metatheory and Meta-analysis', and 'Cognition and Metacognition'. Chapter 2 (Theory) sets out the principles underlying the creation and cognition of musical structure developed by the author in earlier studies, in the dual context of David Lewin's mathematically based theory of musical intervals and transformations and Gilles Fauconnier's concept of mental spaces (which was formulated in the context of cognitive science). Chapter 3 (Analysis) shows the theory in operation in relation to the first movement of Mozart's piano sonata K.333. It indicates how structural issues may be related to considerations of aesthetic response and musical 'worth' through comparison with J.C. Bach's Sonata op. 5 no. 3. Chapter 4 (Metatheory and Meta-analysis) uses the new theory to interrogate the propositions underpinning set theory and transformations, offering a psychomusicological critique and potential development of, for example, the work of Forte, Morris, Isaacson and Straus. This enables issues raised earlier in relation to the work of Lewin to be addressed. In conclusion, in Chapter 5 (Cognition and Metacognition), the matter of cognitive preferences and constraints is considered in relation to repetition in music, which permits a final investigation of different approaches to musical analysis to be undertaken. In summary, by synthesising the findings of diverse earlier work in the context of the new theory, it proves possible to move thinking forward on a number of fronts, and to indicate potential directions for future empirical and analytical developments.

The Musical World ,1888

New York Weekly Review ,1861

The Encyclopædia Britannica James Louis Garvin,1926

The Impact of Music on Human Development and Well-Being Michele Biasutti, Graham F. Welch, Jennifer MacRitchie, Gary E. McPherson, Evangelos Himonides, 2020-07-17 Music is one of the most universal ways of expression and communication in human life and is present in the everyday lives of people of all ages and from all cultures around the world. Music represents an enjoyable activity in and of itself, but its influence goes beyond simple amusement. Listening to music, singing, playing, composing and improvising, individually and collectively, are common activities for many people: these activities not only allow the expression of personal inner states and feelings, but also can bring many positive effects to those who engage in them. There is an increasing wealth of literature concerning the wider benefits of musical activity, and research in the sciences associated with music suggests that there are many dimensions of human life (physical, social,

psychological—including cognitive and emotional) which can be affected positively by music. The impact that musical activity has on human life can be found in different processes, including a transfer of learning from the musical to another cognitive domain. Abilities that have been developed through music education and training may also be effectively applied in other cognitive tasks. Engagement in successful music activity may also have a positive impact on social skills and social inclusion, thus supporting the participation of the individual in collective and collaborative musical events. The promotion of social participation through music can foster many kinds of inclusion, including intercultural, intergenerational, and support for those who are differently abled. The aim of this Research Topic is to present a diverse range of original articles that investigate and discuss, in different ways, the crucial role that musical activity can play in human development and well-being.

Musical News ,1902

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