The undergraduate years are a special time of life for many students. They are a time for study, yes, but also a time for making independent decisions over what to do beyond formal education. This book is based on a nine-year study of collegiate a cappella—a socio-musical practice that has exploded on college campuses since the 1990s. A defining feature of collegiate a cappella is that it is a student-run leisure activity undertaken by undergraduate students at institutions both large and small, prestigious and lower-status. With rare exceptions, participants are not music majors yet many participants interviewed had previous musical experience both in and out of school settings. Motivations for staying musically involved varied considerably—from those who felt they could not imagine life without a musical outlet to those who joined on a whim. College a cappella is about much more than singing cover songs. It sustains multiple forms of inequality through its audition practices and its performative enactment of gender and heteronormativity. This book sheds light on how undergraduates conceptualize vocation and avocation within the context of formal education, holding implications for educators at all levels.

General music is informed by a variety of teaching approaches and methods. These pedagogical frameworks guide teachers in planning and implementing instruction. Established approaches to teaching general music must be understood, critically examined, and possibly re-imagined for their potential in school and community music education programs. Teaching General Music brings together the top scholars and practitioners in general music education to create a panoramic view of general music pedagogy and to provide critical lenses through which to view these frameworks. The collection includes an examination of the most prevalent approaches to teaching general music, including Dalcroze, Informal Learning, Interdisciplinary, Kodály, Music Learning Theory, Orff Schulwerk, Social Constructivism, and World Music Pedagogy. In addition, it provides critical analyses of general music and teaching systems, in light of the ways children around the world experience music in their lives. Rather than promoting or advocating for any single approach to teaching music, this book presents the various approaches in conversation with one another. Highlighting the perceived and documented benefits, limits, challenges, and potentials of each, Teaching General Music offers myriad lenses through which to re-read, re-think, and re-practice these approaches.

Extending the inquiry of his early groundbreaking books, Christopher Small strikes at the heart of traditional studies of Western music by asserting that music is not a thing, but rather an activity. In this new book, Small outlines a theory of what he terms "musicking," a verb that encompasses all musical activity from composing to performing to listening to a Walkman to singing in the shower. Using Gregory Bateson's philosophy of mind and a Geertzian thick description of a typical concert in a typical symphony hall, Small demonstrates how musicking forms a ritual through which all the participants explore and celebrate the relationships that constitute their social identity. This engaging and deftly written trip through the concert hall will have readers rethinking every aspect of their musical worlds.

A festschrift that honors the career of Charles P. Schmidt on the occasion of his retirement from the Indiana University Jacobs School of Music. It includes chapters that recognize the influence of Schmidt as a researcher, a research reviewer, and a research mentor, and contributes to the advancement of the social–psychological model.

The MENC Handbook of Research on Music Learning, Volume 1: Strategies brings together the best and most current research on methods for music learning, focusing squarely on the professions empirical and conceptual knowledge of how students gain competence in music at various ages and in different contexts. The collection of chapters, written by the foremost figures active in the field, takes a broad theoretical perspective on current, critical areas of research, including music development, music listening and reading, motivation and self-regulated learning in music, music perception, and movement. The book's companion volume, Applications, builds an extensive and solid position of practice upon the frameworks and research presented here. Throughout both volumes in this essential set, focus is placed on
the musical knowledge and musical skills needed to perform, create, understand, reflect on, enjoy, value, and respond to music. A key point of emphasis rests on the relationship between music learning and finding meaning in music, and as music technology plays an increasingly important role in learning today, chapters move beyond exclusively formal classroom instruction into other forms of systematic learning and informal instruction. Either individually or paired with its companion Volume 2: Applications, this indispensable overview of this growing area of inquiry will appeal to students and scholars in Music Education, as well as front-line music educators in the classroom.

This book explores the various ways music affects people and how they create meaning from everyday musical experiences, from infancy through old age. These experiences help us construct meaning and understanding of ourselves, our cultures, and our world. The contributors examine the nature of musical experience and how it changes throughout our lifespan.

In Sarah Anna Glover: Nineteenth Century Music Education Pioneer, Jane Southcott explores the life and pedagogy of Sarah Anna Glover, the female music education pioneer of congregational singing (psalmody) and singing in nineteenth-century schools. Glover devoted her life to the creation and propagation of a way of teaching class music that was meticulously devised, musically rigorous, and successfully promulgated. Southcott analyzes Glover’s methods, history, and memory, and works to correct inaccuracies and misrepresentations that have emerged since Glover’s death.

How is it used as a communicative tool in music therapy? This comprehensive volume offers new research on how is creativity understood and facilitated across music education settings? What is the power of creativity in enhancing individual and group learning? How is musical creativity used as a tool for cross-community integration? How can we research the interactions of those engaged in musical activities aimed at creative development? These are just some of the questions addressed in this fascinating new monograph. Musical Creativity Revisited is an authoritative volume of insights from theory, practice-based research and methodological analyses. Its chapters celebrate the diversity of the many different ways in which young and adult learners develop musical creativity. Following on from Musical Creativity: Insights from Music Education Research (Ashgate, 2012) Odena offers novel examples from practice and precise suggestions on how to research it. This book will be an essential point of reference for students, researchers, practitioners and practitioner-researchers interested in music education and creativity across the arts and social sciences. The chapters have been organized into three sections – Foundations, Practices and Research – including examples from in-depth studies focussed on a secondary school in England, higher music education in Spain and out-of-school settings in Northern Ireland. This is a book that will fascinate readers, inspiring them to think deeply about the many different ways in which musical creativity can be developed, its purposes and how to research it. Researchers interested in music education and creativity across the arts and social sciences. The chapters have been organized into three sections – Foundations, Practices and Research – including examples from in-depth studies focussed on a secondary school in England, higher music education in Spain and out-of-school settings in Northern Ireland. This is a book that will fascinate readers, inspiring them to think deeply about the many different ways in which musical creativity can be developed, its purposes and how to research it.

While qualitative research has become increasingly popular in music education over the last decade, there is no source that explains the terms, approaches and issues associated with this method. In The Oxford Handbook of Qualitative Research in American Music Education, editor Colleen Conway and the contributing music educators will provide that clarification, as well as models of qualitative studies within various music education disciplines. The handbook outlines the history of qualitative research in music education and explores the contemporary use of qualitative approaches in examining issues related to music teaching and learning. It includes 32 chapters and is divided into five parts. Part I defines qualitative research and examines historical, philosophical and ethical issues associated with its use in music education. Part II discusses ways of approaching qualitative research including: case study, ethnography, phenomenology, narrative inquiry, practitioner inquiry, and mixed methods. Ways of collecting and analyzing data are examined in the third part of the text (observations, interviews, document analysis, music as data and technology). Part IV examines various music teaching and learning contexts that have been studied using qualitative approaches including: early childhood, general, instrumental-band, instrumental-string, choral, preservice and inservice teacher education, adult and community settings, student with exceptionalities, underserved populations, and world music. The final section of the book tackles permission to conduct research, teacher qualitative research, publishing qualitative research and direction for the future. An ambitious and much-needed volume, this handbook will stand as a key resource for drawing meaning from the experiences of students and teachers in music classrooms and communities.

How do we develop musical creativity? How is musical creativity nurtured in collaborative improvisation? How is it used as a communicative tool in music therapy? This comprehensive volume offers new research on these questions by an international team of experts from the fields of music education, music psychology and music therapy. The book celebrates the rich diversity of ways in which learners of all ages develop and use musical creativity. Contributions focus broadly on the composition/improvisation process, considering its conceptualization and practices in a number of contexts. The authors examine how musical creativity can be fostered in formal settings, drawing examples from primary and secondary schools, studio, conservatoire and university settings, as well as specialist music schools and music therapy sessions. These essays will inspire readers to think deeply about musical creativity and its development. The book will be of crucial interest to music educators, policy makers, researchers and students, as it draws on applied research from across the globe, promoting coherent and symbiotic links between education, music and psychology research.
Guidelines

Designed to show what research and writing skills can do for any musician, this unique single-source volume features a discussion of musical research, bibliographic tools, guides to print and electronic resources for research, specific research skills, discussion of the process of writing and editing a research paper on a musical topic, and analysis of an article from a musicological journal. Students will find the guide a solid reference not only for their coursework, but later during their professional lives as well—e.g., for locating scores, researching music, writing program notes, publishing, etc. [This book is intended] for the Introduction to Bibliography and Research course taken by all new graduate music students in ALL areas of music instruction—performance, church and choral music, conducting, music education, theory and composition, and music history. —Publisher description.

In Statistics in Music Education Research, author Joshua Russell explains the process of using a range of statistical analyses from inception to research design to data entry to final analysis using understandable descriptions and examples from extant music education research. He explores four main aspects of music education research: understanding logical concepts of statistical procedures and their outcomes; critiquing the use of different procedures in extant and developing research; applying the correct statistical model for not only any given dataset, but also the correct logic determining which model to employ; and reporting the results of a given statistical procedure clearly and in a way that provides adequate information for the reader to determine if the data analysis is accurate and interpretable. While it is written predominantly for graduate students in music education courses, Statistics in Music Education Research will also help music education researchers and teachers of music educators gain a better understanding of how parametric statistics are employed and interpreted in music education.

In 1930, dancer and choreographer Martha Graham proclaimed the arrival of “dance as an art of and from America.” Dancers such as Doris Humphrey, Ted Shawn, Katherine Dunham, and Helen Tamiris joined Graham in creating a new form of dance, and, like other modernists, they experimented with and argued over their aesthetic innovations, to which they assigned great meaning. Their innovations, however, went beyond aesthetics. While modern dancers devised new ways of moving bodies in accordance with many modernist principles, their artistry was indelibly shaped by their place in society. Modern dance was distinct from other artistic genres in terms of the people it attracted: white women (many of whom were Jewish), gay men, and African American men and women. Women held leading roles in the development of modern dance on stage and off; gay men recast the effeminacy often associated with dance into a hardened, heroic, American athleticism; and African Americans contributed elements of social, African, and Caribbean dance, even as their undervalued role defined the limits of modern dancers’ communal visions. Through their art, modern dancers challenged conventional roles and images of gender, sexuality, race, class, and regionalism with a view of American democracy that was confrontational and participatory, authorial and populist. Modern Bodies exposes the social dynamics that shaped American modernism and moved modern dance to the edges of society, a place both provocative and perilous.

This is the first and most comprehensive textbook on music therapy research to be published, with 24 chapters, edited and authored by eminent researchers and scholars. The book begins with an overview of issues in music therapy research, followed by a survey of the current literature; then different types of quantitative and qualitative research designs are described in detail, including philosophical and historical modes of inquiry. Several chapters describe the actual process of doing research, and throughout the book, numerous examples of music therapy research are provided. This is a standard reference for students and professionals in the field.

This book is a reflection of our collective experiences in teaching research to both beginning and advanced graduate music education students. These experiences include introducing master-level students to basic concepts of research, developing skills of critical analysis in doctoral students, and guiding doctoral candidates in dissertation work. In all these situations it appears that the main problem in bringing research close to the minds of the students lies in their diverse views of what music education is.

What were the methods and educational philosophies of music teachers in the Middle Ages and the Renaissance? What did students study? What were the motivations of teacher and student? Contributors to this volume address these topics and other— including gender, social status, and the role of the Church -- to better understand the identities of music teachers and students from 650 to 1650 in Western Europe. This volume provides an expansive view of the beginnings of music pedagogy, and shows how the act of learning was embedded in the broader context of the early Western art music tradition.

In his third volume on musical expressive meaning, Robert S. Hatten examines virtual agency in music from the perspectives of movement, gesture, embodiment, topics, tropes, emotion, narrativity, and performance. Distinguished from the actual agency of composers and performers, whose intentional actions either create music as notated or manifest music as significant sound, virtual agency is inferred from the implied actions of those sounds, as they move and reveal tendencies within music-stylistic contexts. From our most basic attributions of sources for perceived energies in music, to the highest realm of our engagement with musical subjectivity, Hatten explains how virtual agents arose as distinct from actual ones, how unspecified actants can take on characteristics of (virtual) human agents, and how virtual
agents assume various actorial roles. Along the way, Hatten demonstrates some of the musical means by which composers and performers from different historical eras have staged and projected various levels of virtual agency, engaging listeners imaginatively and interactively within the expressive realms of their virtual and fictional musical worlds.

Since it was first published in 1993, the Sourcebook for Research in Music has become an invaluable resource in musical scholarship. The balance between depth of content and brevity of format makes it ideal for use as a textbook for students, a reference work for faculty and professional musicians, and as an aid for librarians. The introductory chapter includes a comprehensive list of bibliographical terms with definitions; bibliographic terms in German, French, and Italian; and the plan of the Library of Congress and the Dewey Decimal music classification systems. Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items, this updated and expanded edition accounts for the rapid growth in new editions of standard works, in fields such as ethnomusicology, performance practice, women in music, popular music, education, business, and music technology. These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come.

A state-of-the-art overview of the latest theory and research in music psychology, written by leaders in the field. This authoritative, landmark volume offers a comprehensive state-of-the-art overview of the latest theory and research in music perception and cognition. Eminent scholars from a range of disciplines, employing a variety of methodologies, describe important findings from core areas of the field, including music cognition, the neuroscience of music, musical performance, and music therapy. The book can be used as a textbook for courses in music cognition, auditory perception, science of music, psychology of music, philosophy of music, and music therapy, and as a reference for researchers, teachers, and musicians. The book's sections cover music perception; music cognition; music, neurobiology, and evolution; musical training, ability, and performance; and musical experience in everyday life. Chapters treat such topics as pitch, rhythm, and timbre; musical expectancy, musicality, musical disorders, and absolute pitch; brain processes involved in music perception, cross-species studies of music cognition, and music across cultures; improvisation, the assessment of musical ability, and singing; and music and emotions, musical preferences, and music therapy. Contributors: Fleur Bouwer, Peter Cariani, Laura K. Cirelli, Annabel J. Cohen, Lola L. Cuddy, Shannon de L'Etoile, Jessica A. Grahn, David M. Greenberg, Bruno Gingras, Henkjan Honing, Lorna S. Jakobson, Ji Chul Kim, Stefan Koebsch, Edward W. Large, Miriam Lense, Daniel Levitin, Charles J. Limb, Psyche Loui, Stephen Mcadams, Lucy M. Magarry, Malinda J. McPherson, Andrew J. Oxenham, Caroline Palmer, Aniruddh Patel, Eve-Marie Quintin, Peter Jason Rentfrow, Edward Roth, Frank A. Russo, Rebecca Scheurich, Kai Siedenburg, Avital Sternin, Yanan Sun, William F. Thompson, Renee Timmers, Mark Jude Tramo, Sandra E. Trehub, Michael W. Weiss, Marcel Zentner

This Festschrift honors the career of Charles P. Schmidt on the occasion of his retirement from the Indiana University Jacobs School of Music. His main research focus has been the social-psychology of music education, including the subtopics of motivation in music learning, applied music teaching behaviors, and personality and cognitive styles in music teaching and learning. The chapters in this volume recognize the influence of Schmidt as a researcher, a research reviewer, and a research mentor, and contribute to the advancement of the social-psychological model and to research standards in music education. These themes are developed by a stunning cast of music education scholars, including Hal Abeles, Don Coffman, Mary Cohen, Robert Duke, Patricia Flowers, Donna Fox, Victor Fung, Joyce Gromko, Jere Humphreys, Estelle Jorgensen, Anthony Kemp, Barbara Lewis, Clifford Madsen, Lisa May, Peter Miksza, Rudolf Radocy, Joanne Rutkowski, Wendy Sims, Keith Thompson, Kevin Watson, and Stephen Edzinski. Their writings are presented in three sections: Social-Psychological Advances in Music Education, Social Environments for Music Education, and Advancing Effective Research in Music Education. This collection, edited by Patrice Madura Ward-Steinman, will prove invaluable for students and faculty in search of important research questions and models of research excellence.

An updated and practical approach to research concepts, techniques, and sources from the 4th edition.

Featuring chapters by the world's foremost scholars in music education and cognition, this handbook is a convenient collection of current research on music teaching and learning. This comprehensive work includes sections on arts advocacy, music and medicine, teacher education, and studio instruction, among other subjects, making it an essential reference for music education programs. The original Handbook of Research on Music Teaching and Learning, published in 1992 with the sponsorship of the Music Educators National Conference (MENC), was hailed as "a welcome addition to the literature on music education because it serves to provide definition and unity to a broad and complex field" (Choice). This new companion volume, again with the sponsorship of MENC, explores the significant changes in music and arts education that have taken place in the last decade. Notably, several chapters now incorporate insights from other fields to shed light on multi-cultural music education, gender issues in music education, and non-musical outcomes of music education. Other chapters offer practical information on maintaining musicians' health, training music teachers, and evaluating music education programs. Philosophical issues, such as musical cognition, the philosophy of research theory, curriculum, and educating musically, are also explored in relationship to policy issues. In addition to surveying the literature, each chapter provides tips for research and provides suggestions for the future. Covering a broad range of topics and addressing the issues of music education at all age levels, from early childhood to motivation and self-regulation, this handbook is an invaluable resource for music teachers, researchers, and scholars.
A Guide to Library Research in Music introduces the process and techniques for researching and writing about music. This informative textbook provides concrete examples of different types of writing, offering a thorough introduction to music literature. It clearly describes various information-searching techniques and library-based organizational systems and introduces the array of music resources available. Each chapter concludes with learning exercises to aid the students' concept application and skill development. Appendices provide short cuts to specific topics in library organizational systems, including Library of Congress Subject Headings and Classification. The concluding bibliography provides a quick overview of music literature and resources, emphasizing electronic and print publications since 2000, but including standard references that all music researchers should know.

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 Housewright Symposium on the Future of Music Education, held at Florida State University in Tallahassee in 1999, assembled 175 music educators, industry representatives, community arts leaders, and students to speculate about what music education might look like in 2020 and the directions the field might take. Participant presentations were published in 2000 as the book Vision 2020, and the current reprint shares the ideas of the likes of Wiley Housewright, Clifford Madsen, Judith Jellison, and other luminati of music teaching and learning. The contributors to this book asked leading questions about the value of music education, its place in the curriculum, and its possible futures. Many preservice music teachers in the intervening twenty years read chapters like "Why Study Music?" or "How Can All People Continue to Be Involved in Music Education?"—questions whose answers are as relevant today as they were at the end of the last century. As music education moves into a new phase with the current pandemic, the topics considered in this publication are of increasing importance to the discussion. An introduction by two successive presidents of the National Association for Music Education, Kathleen D. Sanz of Florida and Mackie V. Spradley of Texas, place this places this reprint edition in the context of the present day and looks at future directions of the profession.

The original Handbook of Research on Music Teaching and Learning was published in 1992 by Schirmer Books with the sponsorship of the Music Educators National Conference (MENC) and was hailed as "a welcome addition to the literature on music education because it serves to provide definition and unity to a broad and complex field" (Choice). This new companion volume, again with the sponsorship of the MENC, will take into account the significant changes in music education in the intervening years. This second volume involves the profession's

In recent years, academics and professionals in the social sciences have forged significant advances in quantitative research methodologies specific to their respective disciplines. Although new and sophisticated techniques for large-scale data analyses have become commonplace in general educational, psychological, sociological, and econometric fields, many researchers in music education have yet to be exposed to such techniques. Design and Analysis of Quantitative Research in Music Education is a comprehensive reference for those involved with research in music education and related fields, providing a foundational understanding of quantitative inquiry methods. Authors Peter Miksza and Kenneth Elpus update and expand the set of resources that music researchers have at their disposal for conceptualizing and analyzing data pertaining to music-related phenomena. This text is designed to familiarize readers with foundational issues of quantitative inquiry as a point of view, introduce and elaborate upon issues of fundamental quantitative research design and analysis, and expose researchers to new, innovative, and exciting methods for dealing with complex research questions and analyzing large samples of data in a rigorous and thorough manner. With this resource, researchers will be better equipped for dealing with the challenges of the increasingly information-rich and data-driven environment surrounding music education. An accompanying companion website provides valuable supplementary exercises and videos.

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