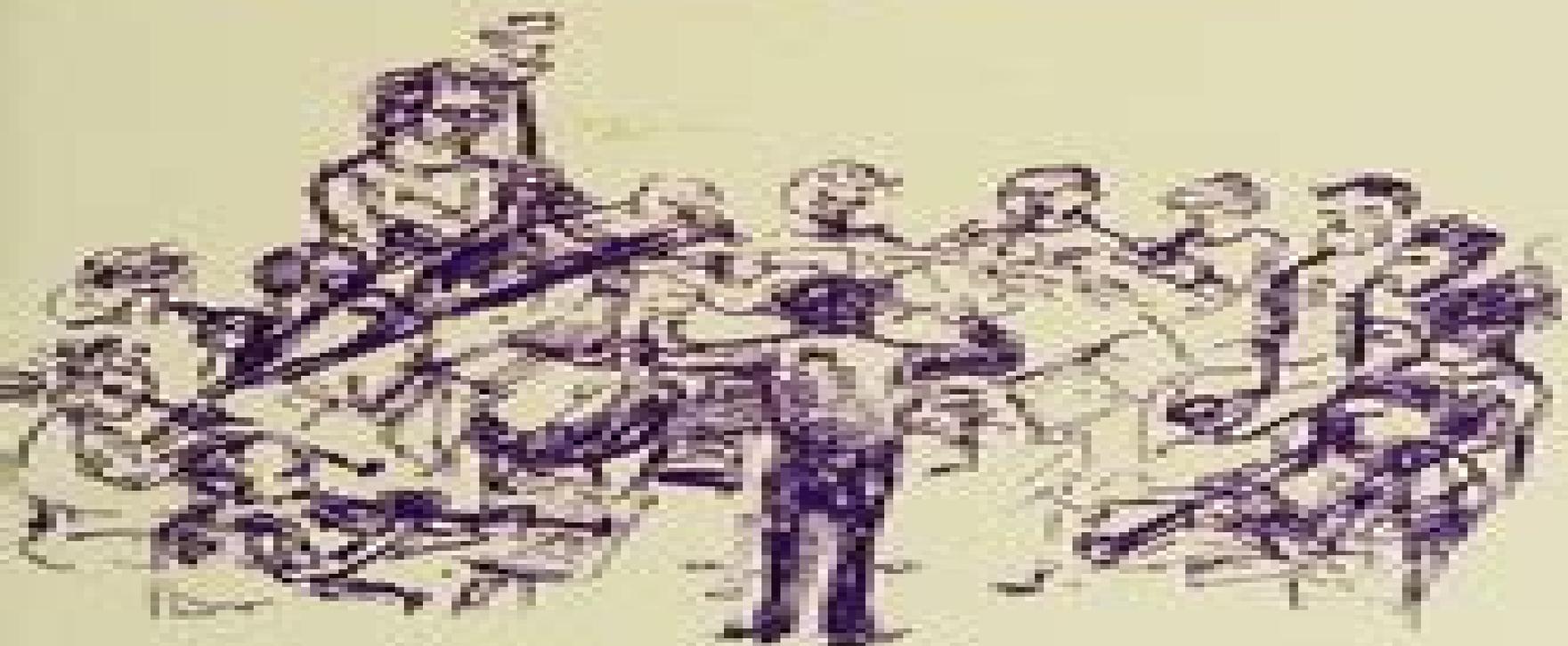


# Valuing Musical Participation



Stephanie Pitts

# Valuing Musical Participation

**Lucy Green**



## **Valuing Musical Participation:**

**Valuing Musical Participation** Professor Stephanie Pitts, 2013-01-28 Increasingly it is becoming evident that those involved in socio musical studies must focus their investigative lens on musical practice and articulation of the self on music and community involvement and on music as a social medium for social relationships What motivates people to be involved in musical performance and how do they articulate these needs and drives What do performers gain from their involvement in musical activities How do audience members perceive their relationship to the performer the music and the event These questions and many more are addressed here with the benefit of detailed empirical work including case studies of a chamber music festival and a contemporary music summer school Pitts investigates the value of musical participation for performers and audience members in a range of contexts using a multi disciplinary approach to place new empirical data in the framework of existing theory and literature Themes examined include the shared musical experience the social structures of performing societies how people identify with music the values implicit in musical preferences the social responsibilities of the performer the audience view of concerts and festivals the social power of music and educational implications and responsibilities Pitts draws upon literature from musicology sociology and psychology of music ethnomusicology music education and community music to demonstrate the diversity of enquiry about musical behaviours The conclusions of the book are based upon empirical evidence gleaned through case studies with the data integrated thematically throughout to enable a greater depth of discussion than individual studies usually permit

**The Musical Salvationist** Gordon Cox, 2011 The Musical Salvationist frames the Salvation Army's contribution to British musical life through the life story of composer arranger and musical editor Richard Slater 1854-1939 popularly known as the Father of Salvation Army Music drawing on his detailed hand written diaries The Musical Salvationist frames the musical history of the Salvation Army through the life story of Richard Slater popularly known as the Father of Salvation Army Music This book focuses upon the significant contribution of the Salvation Army to British musical life from the late Victorian era until the outbreak of the Second World War in 1939 It demonstrates links between the Army's music making and working class popular culture education and religion Richard Slater 1854-1939 worked in the Army's Musical Department from 1883 until his retirement in 1913 His detailed hand written diaries reveal new information about his background before he became a Salvationist at the age of 28 He then worked as the principal Salvationist composer arranger and musical editor of the period and had contact with William Booth the Army's Founder who rejoiced in robbing the devil of his choicetunes George Bernard Shaw who wrote a penetrating critique of a band festival in 1905 and Eric Ball who was to become one of the Army's finest composers The book illuminates rarely explored aspects of a vibrant British musical tradition and its adaptation to international contexts GORDON COX is a former Senior Lecturer in Music Education University of Reading Foreword by Dr Ray Steadman Allen

**International Handbook of Research in Arts Education** Liora Bresler, 2007-01-26 Providing a distillation of knowledge in the various

disciplines of arts education dance drama music literature and poetry and visual arts this essential handbook synthesizes existing research literature reflects on the past and contributes to shaping the future of the respective and integrated disciplines of arts education While research can at times seem distant from practice the Handbook aims to maintain connection with the live practice of art and of education capturing the vibrancy and best thinking in the field of theory and practice The Handbook is organized into 13 sections each focusing on a major area or issue in arts education research

*Music Education for Changing Times* Thomas A. Regelski, J. Terry Gates, 2009-10-08 Based on topics that frame the debate about the future of professional music education this book explores the issues that music teachers must confront in a rapidly shifting educational landscape The book aims to challenge thought and change minds It presents a star cast of internationally prominent thinkers in and beyond music education These thinkers deliberately challenge many time worn traditions in music education with regard to musicianship culture and society leadership institutions interdisciplinarity research and theory and curriculum This is the first book to confront these issues in this way This unique book has emerged from fifteen years of international dialog by The MayDay Group an organization of more than 250 music educators from over 20 countries who meet yearly to confront issues in music teaching and learning Learning, Teaching, and Musical Identity Lucy Green, 2011-03-30 Musical identity raises complex multifarious and fascinating questions Discussions in this new study consider how individuals construct their musical identities in relation to their experiences of formal and informal music teaching and learning Each chapter features a different case study situated in a specific national or local socio musical context spanning 20 regions across the world Subjects range from Ghanaian or Balinese villagers festival goers in Lapland and children in a South African township to North American and British students adults and children in a Cretan brass band and Gujarati barbers in the Indian diaspora Education, Music, and the Lives of Undergraduates Roger Mantie, Brent C. Talbot, 2020-12-10 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 Collegiate 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 **Bulletin of the Council for Research in Music Education** Council for Research in Music

Education,2003     **Current Musicology** Austin Clarkson,2005     **Journal of Band Research** ,2007     **Philosophy of Music Education Review** ,2005     Andragogy and Music Nathan Berg Kruse,2007     **The Oxford Handbook of Music Psychology** Susan Hallam,Ian Cross,Michael Thaut,2009 The Oxford Handbook of Music Psychology is the definitive comprehensive and authoritative text on this burgeoning field With contributions from over fifty experts in the field the range and depth of coverage is unequalled It will be an essential resource for students and researchers in psychology     **Some Factors Influencing Participation in Voluntary School Group Activities** Wayland Jackson Hayes,1930 A study of conditions at the Cliffside Park N J high school     Book Review Index ,2006 Every 3rd issue is a quarterly cumulation  
        **Contributions to Music Education** ,1992     **Minnesota Arts Education Guide** Susan K. Vaughan,1993  
        **Performance Matters** Irène Deliège,2007     **Chances and Choices** Stephanie Pitts,2012-07-11 Pitts investigates the long term aims impact and effects of music education in a school setting Evaluating the extent to which school music provides a foundation for lifelong involvement in music Pitts integrates empirical data with a review of historical and contemporary debates on the practices of music teaching and learning     American Book Publishing Record ,2003     *The Child as Musician* Gary McPherson,2006 Offering a comprehensive handbook of musical development from conception to late adolescence this book deals with the many different ways in which children can engage in and interact with music Useful for both students and researchers it also shows the ways in which music can affect the quality of life in communities throughout the world

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