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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

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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

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ways in which learners of all ages develop and use musical creativity. Contributions focus broadly on the composition/improvisation process, considering its conceptualization and

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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

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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

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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

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education, music and
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psychology research.
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Praxial Music Education is a
collection of essays by
nineteen internationally
recognized scholars in music
education. Each essay offers

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critical reflections on a key topic in contemporary music education. The starting point of each essay, and the unifying thread of this collection, is the "praxial" philosophy of music education

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explained in Elliott's Music
Matters: A New Philosophy of
Music Education (OUP, 1995).
This philosophy argues for a
socially and artistically
grounded concept of music
and music education,

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challenging the field's
traditional "absolutist"
foundations. Praxial Music
Education is both a critical
companion to Music Matters,
and an independent text on
contemporary issues in music

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education. Among the themes discussed are multicultural music education, the nature of musical understanding, early childhood music education, the nature and teaching of music listening, music

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curriculum development, and musical creativity. Praxial music education is a living theory. This unique collection will not only enrich discussions that already use Music Matters as their core,

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but will globalize current discussions and applications of the praxial philosophy and emphasize the positive and practical values of collaborative efforts in music education.

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The new edition of *The Child
as Musician: A Handbook of
Musical Development*

celebrates the richness and
diversity of the many different
ways in which children can
engage in and interact with

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music. It presents theory - both cutting edge and classic - in an accessible way for readers by surveying research concerned with the development and acquisition of musical skills. The focus is

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on musical development from conception to late adolescences, although the bulk of the coverage concentrates on the period when children are able to begin formal music instruction

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(from around age 3) until the final year of formal schooling (around age 18). There are many conceptions of how musical development might take place, just as there are for other disciplines and areas of

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human potential.

Consequently, the publication
highlights the diversity in
current literature dealing with
how we think about and
conceptualise children's
musical development. Each of

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the authors has searched for a better and more effective way to explain in their own words and according to their own perspective, the remarkable ways in which children engage with music. In the field of

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educational psychology there are a number of publications that survey the issues surrounding child and adolescent development.

Some of the more innovative present research and theories,

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and their educational
implications, in a style that
stresses the fundamental
interplay among the biological,
environmental, social and
cultural influences at each
stage of a child's

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development. Until now, no similar overview has existed for child and adolescent development in the field of music. The Child as Musician addresses this imbalance, and is essential for those in the

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fields of child development, music education, and music cognition.

Students are drawn to mobile technologies such as iPads and smartphones because of the sheer endless possibilities

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of the digital worlds they hold.
But how can their potential for
stimulating the imagination be
effectively used in the music
classroom to support
students' development of
musical thinking? Countering

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voices that see digital technologies as a threat to traditional forms of music making and music education, this collection explores the many ways in which hand-held devices can be used to

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promote student learning and provides teachers with guidance on making them a vital presence in their own classrooms. Creative Music Making at Your Fingertips features 11 chapters by music

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education scholars and practitioners that provide tried-and-true strategies for using mobile devices in a variety of contexts, from general music education to ensembles and from K-12 to college

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classrooms. Drawing on their own experiences with bringing mobile devices and different music apps into the classroom, contributors show how these technologies can be turned into tools for

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teaching performance, improvisation, and composition. Their practical advice on how pedagogy and mobile technologies can be aligned to increase students' creative engagement with

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music and help them realize
their musical potential makes
this book an invaluable
resource for music educators
who want to be at the forefront
of pedagogical
transformations made

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possible by 21st-century
technologies.

Fostering Artistic Exploration
in Formal and Informal
Settings
Approaches, Issues, and
Viewpoints

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Musical Creativity: Insights
from Music Education
Research

Adventures in improvising and
composing
Critical Essays in Music
Education

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Psychology of Music
Advancing Music Education in
Northern Europe tells the story of
a unique organization that has
contributed in profound ways to
the professional development of
music teachers in the Nordic and
Baltic nations. At the same time,

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the book offers reflections on how music education and approaches to the training of music teachers have changed across recent decades, a period of significant innovations. In a time where international partnerships appear to be threatened by a recent resurgence

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in protectionism and nationalism,
this book also more generally
demonstrates the value of
formalized international
cooperation in the sphere of higher
education. The setting for the
discussion, Northern Europe, is a
region arguably of great

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importance to music education for a number of reasons, seen, for instance, in Norway ' s ranking as the “ happiest nation on earth ” , the well-known success of Finland ' s schools in international-comparative measures of student achievement, how Sweden has

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grappled with its recent
experience as “ Europe ’ s top
recipient of asylum seekers per
capita ” , and Estonia ’ s national
identity as a country born from a
“ Singing Revolution ” , to name but
a few examples. The contributors
chronicle how the Nordic Network

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for Music Education (NNME) was founded and developed, document its impact, and demonstrate how the eight nations involved in this network – Norway, Iceland, Denmark, Sweden, Finland, Estonia, Latvia, and Lithuania – are making unique contributions of

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global significance to the field of music education.

The International Handbook of Middle Level Education Theory, Research, and Policy is a landmark resource for researchers, graduate students, policy makers, and practitioners who work in middle

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level education and associated fields of study. The volume provides an overview of the current state of middle level education theory, research, and policy; offers analysis and critique of the extant literature in the field; and maps new directions for

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research and theory development in middle level education. The handbook meets a pressing need in the field for a resource that is comprehensive in its treatment of middle level research and international in scope. Chapter authors provide rationales for

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middle level education research and definitions of the field; discuss philosophical approaches and underpinnings for middle level education research; describe and critique frameworks for quality in middle level education; review research about young adolescent

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learners, middle level school programming, and educator preparation; and analyze public policies affecting middle level education at national, regional, and local levels.

This collection initiates a resolutely interdisciplinary

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research dynamic specifically
concerning musical creativity.

Creativity is one of the most
challenging issues currently facing
scientific psychology and its study
has been relatively rare in the
cognitive sciences, especially in
artificial intelligence. This book

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will address the need for a
coherent and thorough exploration.

Musical Creativity:

Multidisciplinary Research in
Theory and Practice comprises
seven sections, each viewing
musical creativity from a different
scientific vantage point, from the

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philosophy of computer modelling, through music education, interpretation, neuroscience, and music therapy, to experimental psychology. Each section contains discussions by eminent international specialists of the issues raised, and the book

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concludes with a postlude discussing how we can understand creativity in the work of eminent composer, Jonathan Harvey. This unique volume presents an up-to-date snapshot of the scientific study of musical creativity, in conjunction with ESCOM (the

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music, psychology, cognitive
science, artificial intelligence,
neuroscience and other fields

concerning the study of human
cognition in this most human of
behaviours.

'The Oxford Handbook of Music
Psychology' is the definitive,

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comprehensive, and authoritative text on this burgeoning field. With contributions from over 50 experts in the field, the range and depth of coverage is unequalled. It will be an essential resource for students and researchers in psychology, Sociology and Music Education

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Dawn of the DAW
Teaching General Music
Minds on Music
The Oxford Handbook of Computer
Music
Amplifying Musicality
Providing a distillation of knowledge in the
various disciplines of arts education

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(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

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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.

General music is informed by a variety of

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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.

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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

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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

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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

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Music offers myriad lenses through which to re-read, re-think, and re-practice these approaches.

Composing is part of the mainstream music curriculum for many children yet children's music does not receive the same attention as their art or creative writing.

Children Composing 4-14 traces the ways

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in which composing can be organised and taught within the school music curriculum, drawing on children's own music-making activities. This practical book looks at how teaching composing can enable children to progress by acquiring musical skills and understanding, whilst developing their own sense of musical purpose. One of the

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main concern's of the book is the need to sustain continuity and quality in children's composing experience as they mover through each phase of music education. Children's Composing is considered in relation to the wider musical context in which they grow up, including cultural differences in composing roles and in

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perceptions of composing and composers. Projects that bring children into contact with professional composers are critically examined, and suggestions are made for ways of ensuring that composing in schools is rooted in the musical world outside. For more information, please visit the authors web site at: <http://www.bathspa.ac.uk/chi>

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Idren-composing/
Combining key selections from the classic
MENC Handbook of Research on Music
Teaching and Learning (Schirmer, 1992)
and the widely acclaimed New Handbook
of Research on Music Teaching and
Learning (Oxford, 2002), the MENC
Handbook of Research Methodologies

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presents comprehensive coverage of the most important issues in music education research in a handy and accessible format.

A distinguished team of internationally recognized experts offers cogent and concise insights that provide readers with up-to-date information and references. The volume covers the most important

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topics in this field, including the role of
research in music education, philosophical,
historical, qualitative, and quantitative
research, as well as assessment and its
relationship to research. Practical and
affordable, this volume will prove essential
for students and scholars of music
education. It is both an excellent starting

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point for those looking to gain an orientation to the field, and an up-to-date reference guide to the most effective strategies for experienced researchers, instructors, and pedagogues.

Multidisciplinary Perspectives on
Creativity, Performance and Perception
Ubiquitous Music

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Creative Music Making at Your Fingertips
International Handbook of Research in
Arts Education

Computer Based Creative Music Making
The Social and Applied Psychology of
Music is the successor to the

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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. It is required reading for anyone seeking to understand the role of music in our

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daily lives.

Dawn of the DAW tells the story of how the dividing line between the traditional roles of musicians and recording studio personnel (producers, recording engineers, mixing engineers, technicians, etc.) has eroded

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throughout the latter half of the twentieth century to the present.

Whereas those equally adept in music and technology such as Raymond Scott and Les Paul were exceptions to their eras, the millennial music maker is ensconced in a world in which the

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symbiosis of music and technology is commonplace. As audio production skills such as recording, editing, and mixing are increasingly co-opted by musicians teaching themselves in their do-it-yourself (DIY) recording studios, conventions of how music production

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is taught and practiced are remixed to reflect this reality. Dawn of the DAW first examines DIY recording practices within the context of recording history from the late nineteenth century to the present. Second, Dawn of the DAW discusses the concept of "the studio as

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musical instrument" and the role of the producer, detailing how these constructs have evolved throughout the history of recorded music in tandem. Third, Dawn of the DAW details current practices of DIY recording--how recording technologies

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are incorporated into music making, and how they are learned by DIY studio users in the musically--chic borough of Brooklyn. Finally, Dawn of the DAW examines the broader trends heard throughout, summarizing the different models of learning and

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approaches to music making. Dawn of the DAW concludes by discussing the ramifications of these new directions for the field of music education. This Companion addresses fundamental questions about the nature of music from a psychological

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perspective. Music cognition is presented as the field that investigates the psychological, physiological, and physical processes that allow music to take place, seeking to explain how and why music has such powerful and mysterious effects on us. This volume

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provides a comprehensive overview of research in music cognition, balancing accessibility with depth and sophistication. A diverse range of global scholars-music theorists, musicologists, pedagogues, neuroscientists, and psychologists-

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address the implications of music in
everyday life while broadening the
range of topics in music cognition
research, deliberately seeking
connections with the kinds of music
and musical experiences that are
meaningful to the population at large

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but are often overlooked in the study of music cognition. Consisting of over forty essays, the volume is organized by five primary themes. The first section, "Music from the Air to the Brain," provides a neuroscientific and theoretical basis for the book. The next

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three sections are based on musical actions: "Hearing and Listening to Music," "Making and Using Music," and "Developing Musicality." The closing section, "Musical Meanings," returns to fundamental questions related to music's meaning and

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significance, seen from historical and contemporary perspectives.

This handbook provides a cross-section of the most field-defining topics and debates in the field of computer music today. From music cognition to pedagogy, it situates computer music in

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the broad context of its creation and performance across the full range of issues that crop up in discourse in the field.

The Studio as Musical Instrument
Oxford Handbook of Music
Psychology

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International Handbook of Middle
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Level Education Theory, Research, and
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Policy

Handbook of Musical Identities

Musical Imaginations

The Child as Musician

Critical of

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*technologically
determinist assumptions
underpinning current
educational policy,
Victoria Armstrong argues
that this growing
technicism has grave*

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*implications for the music
classroom where
composition is often
synonymous with the music
technology suite. The use
of computers and
associated compositional*

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*software in music
education is frequently
decontextualized from
cultural and social
relationships, thereby
ignoring the fact that new
technologies are used and*

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*developed within existing
social spaces that are
always already delineated
along gender lines.*

*Armstrong suggests these
gender-technology
relations have a profound*

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*effect on the ways
adolescents compose music
as well as how gendered
identities in the
technologized music
classroom are constructed.
Drawing together*

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*perspectives from the
sociology of science and
technology studies (STS)
and the sociology of
music, Armstrong examines
the gendered processes and
practices that contribute*

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*to how students learn
about technology, the
repertoire of teacher and
student talk, its effect
on student confidence and
the issue of male control
of technological*

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*knowledge. Even though
girls and female teachers
have technological
knowledge and skill, the
continuing material and
symbolic associations of
technology with men and*

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*masculinity contribute to
the perception of women as
less able and less*

*interested in all things
technological. In light of
the fact that music
technology is now central*

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*to many music-making
practices across all
sectors of education from
primary, secondary through
to higher education, this
book provides a timely
critical analysis that*

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*powerfully demonstrates
why the relationship
between gender and music
technology should remain
an important empirical
consideration.*

This volume of essays

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*references traditional and
contemporary thought on
theory and practice in
music education for all
age groups, from the very
young to the elderly. The
material spans a broad*

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*range of subject areas
from history and
philosophy to art and
music, and addresses
issues such as curriculum,
pedagogy, assessment and
evaluation, as well as*

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*current issues in
technology and performance
standards. Written by
leading researchers and
educators from diverse
countries and cultures,
this selection of*

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*previously published
articles, research studies
and book chapters is
representative of the most
frequently discussed and
debated topics in the
profession. This volume,*

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*which documents the
importance of lifelong
learning, is an
indispensable reference
work for specialists in
the field of music
education.*

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*Few aspects of daily
existence are untouched by
technology. Learning and
teaching music are no
exceptions and arguably
have been impacted as much
or more than other areas*

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of life. Digital technologies have come to affect music learning and teaching in profound ways, influencing how we create, listen, share, consume, interact, and

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*conceptualize musical
practices and the musical
experience. For a
discipline as entrenched
in tradition as music
education, this has
brought forth myriad views*

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*on what does and should
constitute music learning
and teaching. To tease out
and elucidate some of the
salient problems,
interests, and issues, The
Oxford Handbook of*

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*Technology and Music
Education critically
situates technology in
relation to music
education from a variety
of perspectives:
historical; philosophical;*

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socio-cultural;
pedagogical; musical;
economic; policy,
organized around four
broad themes: Emergence
and Evolution; Locations
and Contexts: Social and

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*Cultural Issues;
Experiencing, Expressing,
Learning and Teaching; and
Competence, Credentialing,
and Professional
Development. Chapters from
a highly diverse group of*

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*junior and senior scholars
provide analyses of
technology and music
education through
intersections of gender,
theoretical perspective,
geographical distribution,*

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*and relationship to the
field. The Oxford Handbook
of Technology and Music
Education's dedication to
diversity and forward-
facing discussion promotes
contrasting perspectives*

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*and conversational voices
rather than reinforce
traditional narratives and
prevailing discourses.*

*This is the first
monograph dedicated to
this interdisciplinary*

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*research area, combining
the views of music,
computer science,*

*education, creativity
studies, psychology, and
engineering. The
contributions include*

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*introductions to
ubiquitous music research,
featuring theory,
applications, and
technological development,
and descriptions of
permanent community*

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*initiatives such as
virtual forums, multi-
institutional research
projects, and
collaborative
publications. The book
will be of value to*

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*researchers and educators
in all domains engaged
with creativity,
computing, music, and
digital arts.
Composition for Creative
and Critical Thinking*

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*Young People's Music in
the Digital Age*
*Multidisciplinary Research
in Theory and Practice*
Children Composing 4-14
Multidisciplinary
Approaches to Art Learning

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and Creativity
Brazilian Research on
Creativity Development in
Musical Interaction
With the widespread
interest in digital
entertainment and the

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advances in the
technologies of computer
graphics, multimedia and
virtual reality
technologies, the new
area of "Edutainment"
has been accepted as a

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union of education and
computer entertainment.

Eduainment is
recognized as an
effective way of
learning through a
medium, such as a

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computer, software,
games or AR/VR
applications, that both
educates and entertains.
The Edutainment
conference series was
established and followed

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as a special event for
the new interests in e-
learning and digital
entertainment. The main
purpose of Edutainment
conferences is the
discussion,

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presentation, and
information exchange of
scientific and
technological
developments in the new
community. The
Edutainment conference

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series is a very
interesting opportunity
for researchers,
engineers, and graduate
students who wish to
communicate at these
international annual

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events. The conference
series includes plenary
invited talks,
workshops, tutorials,
paper presentation
tracks, and panel
discussions. The

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Edutainment conference
Age (Goteborg Studies In
series was initiated in
Educational Sciences)
Hangzhou, China in 2006.
Following the success of
the first (Edutainment
2006 in Hangzhou,
China), the second

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(Edutainment 2007 in
Hong Kong, China), and
the third events

(Edutainment 2008 in
Nanjing, China),
Edutainment 2009 was
held August 9-11, 2009

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in Banff, Canada. This
year, we received 116
submissions from 25
different countries and
regions - cluding
Austria, Canada, China,
Denmark, Finland,

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France, Germany, Greece,
Hong Kong, Italy, Japan,
Korea, Malaysia, Mexico,
The Netherlands, Norway,
Portugal, Singapore,
Spain, Sweden,
Switzerland, Taiwan,

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Trinidad and Tobago, UK,
and USA.

Composing Our Future is
the ideal book for music
teacher educators
seeking to learn more
about composition

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education. It provides
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resources to guide the
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development of
undergraduate and
graduate curricula,
specific courses,
professional development

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workshops, and
environments where
composition education
can flourish.

This textbook enhances
preservice and
practicing music

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educators' understanding
of ways to successfully
engage children in music
composition. It offers
both a rationale for the
presence of composition
in the music education

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program and a thorough
review of what we know
of children's
compositional practices
to date. Minds On Music
offers a solid
foundation for planning

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and implementing
composition lessons with
students in grades

PreK-12.

In the past two decades
digital technologies
have fundamentally

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changed the way we think
about, make and use
popular music. From the
production of
multimillion selling pop
records to the
ubiquitous remix that

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has become a marker of
Web 2.0, the emergence
of new music production
technologies have had a
transformative effect
upon 21st Century
digital culture. Sonic

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Technologies examines these issues with a specific focus upon the impact of digitization upon creativity; that is, what musicians, cultural producers and

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prosumers do. For many,
music production has
moved out of the
professional recording
studio and into the
home. Using a broad
range of examples

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ranging from
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experimental electronic
music to more mainstream
genres, the book
examines how
contemporary creative
practice is shaped by

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the visual and sonic
look and feel of
recording technologies
such as Digital Audio
Workstations.

A Mobile Technology
Guide for Music

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Educators
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Creative Programming in
Educational Sciences)
Python

The Routledge Companion
to Music Cognition
Making Music with
Computers

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4th International
Age (Goteborg Studies In
Conference on E-
Educational Sciences)
learning, Edutainment
2009, Banff, Canada,
August 9-11, 2009,
Proceedings
Advancing Music

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Education in Northern
Age (Goteborg Studies In
Europe
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Music is a tremendously powerful channel through which people develop their personal and social identities. Music is used to

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communicate emotions,
thoughts, political
statements, social
relationships, and physical
expressions. But, just as
language can mediate the
construction and negotiation

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of developing identities, so
music can also be a means
of communication through
which aspects of people's
identities are constructed.
Music can have a profound
influence on our developing

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sense of identity, our values, and our beliefs, be it from rock music, classical music, or jazz. Musical identities (MacDonald, Hargreaves and Miell, 2002) was unique in being in being one of the

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first books to explore this
fascinating topic. This new
book documents the
remarkable expansion and
growth in the study of
musical identities since the
publication of the earlier

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work. The editors identify three main features of current psychological approaches to musical identities, which concern their definition, development, and the

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identification of individual differences, as well as four main real-life contexts in which musical identities have been investigated, namely in music and musical institutions; specific

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geographical communities; education; and in health and well-being. This conceptual framework provides the rationale for the structure of the Handbook. The book is divided into seven main

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sections. The first, 'Sociological, discursive and narrative approaches', includes several general theoretical accounts of musical identities from this perspective, as well as some

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more specific investigations. The second and third main sections deal in depth with two of the three psychological topics described above, namely the development of and

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individual differences in musical identities. The fourth, fifth and sixth main sections pursue three of the real-life contexts identified above, namely 'Musical institutions and

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practitioners', 'Education', and 'Health and well-being'. The seventh and final main section of the Handbook - 'Case studies' - includes chapters which look at particular musical identities

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in specific times, places, or contexts. The multidisciplinary range and breadth of the Handbook's contents reflect the rapid changes that are taking place in music, in digital

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technology, and in their role
in society as a whole, such
that the study of musical
identity is likely to proliferate
even further in the future.
Brazilian Research on
Creativity Development in

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Musical Interaction focuses on creativity that involves interactive musical activities, with different groups, such as professional musicians, students, and student teachers. It seeks to present

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research with a theoretical
foundation on musical
creativity and interaction,
within psychology and music
pedagogy. A collection of ten
contributed essays present
studies that promote

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understanding of the possibilities of creative development from the interactive process. All are undertaken within the context of teaching and learning, whether one-on-

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one or group lessons,
ranging from elementary
school music class,
instrument study, choral
singing, composition and
teaching an autistic student.
Teach Your Students How to

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Use Computing to Explore
Powerful and Creative Ideas
In the twenty-first century,
computers have become
indispensable in music
making, distribution,
performance, and

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consumption. Making Music with Computers: Creative Programming in Python introduces important concepts and skills necessary to generate music with computers. It

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interweaves computing
pedagogy with musical
concepts and creative
activities, showing students
how to integrate the
creativity and design of the
arts with the mathematical

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rigor and formality of computer science. The book provides an introduction to creative software development in the Python programming language. It uses innovative music-

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creation activities to illustrate introductory computer programming concepts, including data types, algorithms, operators, iteration, lists, functions, and classes. The authors also

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cover GUIs, event-driven
programming, big data,
sonification, MIDI
programming, client-server
programming, recursion,
fractals, and complex system
dynamics. Requiring minimal

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musical or programming experience, the text is designed for courses in introductory computer science and computing in the arts. It helps students learn computer

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programming in a creative context and understand how to build computer music applications. Also suitable for self-study, the book shows musicians and digital music enthusiasts how to write

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music software and create
algorithmic music
compositions. Web Resource
A supplementary website
(<http://jythonMusic.org>)
provides a music library and
other software resources

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used in the text. The music library is an extension of the jMusic library and incorporates other cross-platform programming tools. The website also offers example course and

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associated media resources. Based on the National Standards, this text is divided into three parts. Part one, Foundations, covers the rationale for a Music Education program in the

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elementary years; meaning
and musical experience; and
elements and kinds of music.
Part two- Music Elements,
Curriculum and Avenues to
Music Learning-covers
curriculum development;

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music for special needs
students; avenues to music
learning and historic and
contemporary approaches.
Part three–Musical
Experiences– is grouped by
avenues of music learning

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and grades. Thanks to years of thorough research, Music in Elementary Education promises is a standard text in the field.

Computers in Music Education

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Sonic Technologies

MENC Handbook of Research
Methodologies

The New Handbook of
Research on Music Teaching

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and Learning

Ubiquitous Music Ecologies

***This book explores learning in
the arts and highlights ways in
which art and creativity can
ignite learning in schools,
informal learning spaces, and***

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higher education. The focus is on learning in, with, and through the arts. Written from a range of international perspectives, Multidisciplinary Approaches to Art Learning and Creativity draws upon the fields of cognitive science, art education,

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***technology and digital arts; the
learning sciences; and museum
studies to explore the theoretical
underpinnings of artistic
creativity and inspiration, and
provide empirical explorations of
mechanisms that support
learning in the arts. Critical***

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***factors that help to facilitate the
creative process are considered,
and chapters highlight
connections between research
and practice in art learning. This
volume offers a rich variety of
positions and projects which
underpin creativity in schools,***

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***museums, and other venues. An
illustrative text for researchers
and educators in the arts,
Multidisciplinary Approaches to
Art Learning and Creativity
demonstrates how artistic ways of
thinking and working with artists
empower art learners and***

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***support their needs and
opportunities across the lifespan.
Children's Creative Music-Making
with Reflexive Interactive
Technology discusses pioneering
experiments conducted with
young children using a new
generation of music software for***

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***improvising and composing.
Using artificial intelligence
techniques, this software
captures the children's musical
style and interactively reflects it
in its responses. The book
describes the potential of these
applications to enhance***

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***children's agency and musical
identity by reflecting players'
musical inputs, storing and
creating variations on them. Set
in the broader context of current
music education research, it
addresses the benefits and
challenges of incorporating***

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*People's Music In The Digital
Age (Goteborg Studies In
Educational Sciences)*
**music technologies in primary
and pre-school education. It is
comprised of six main chapters,
which cover the creation of
children's own music and their
musical selves, critical thinking
skills and learner agency, musical
language development, and**

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emotional intent during creative music-making. The authors provide a range of straightforward techniques and strategies, which challenge conceptions of 'difficult-to-use music technologies' in formal music education. These are

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supported by an informative collection of practitioner vignettes written by teachers who have used the software in their classrooms. Not only are the teachers' voices heard here, but also those of children as they discover some of the creative

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possibilities of music making.

The book also provides free access to a companion website with teacher forums and a large bank of activities to explore. A toolkit serves as a database of the teaching activities in which MIROR applications have been

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*used and provides a set of useful
ideas regarding its future use in a
variety of settings. This book
demonstrates that music
applications based on artificial
intelligence techniques can make
an important contribution to
music education within primary*

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and pre-school education. It will be of key interest to academics, researchers and postgraduate students in the fields of music education, music technology, early years and primary education, teaching and learning, and teacher educators. It will also

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*serve as an important point of
reference for Early Years and
Primary practitioners.*

*Featuring chapters by the world's
foremost scholars in music
education and cognition, this
handbook is a convenient
collection of current research on*

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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***

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***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***

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***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***

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decade. Notably, several chapters now incorporate insights from other fields to shed light on multicultural music education, gender issues in music education, and non-musical outcomes of music education. Other chapters offer practical information on

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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

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relationship to policy issues. In addition to surveying the literature, each chapter considers the significance of the research and provides suggestions for future study. Covering a broad range of topics and addressing the issues of music education at

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***all age levels, from early
childhood to motivation and self-
regulation, this handbook is an
invaluable resource for music
teachers, researchers, and
scholars.***

***Computers in Music Education
addresses the question of how***

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computer technologies might best assist music education. For current and preservice music teachers and designed as a development tool, reference resource, and basic teaching text, it addresses pedagogical issues and the use of computers to aid

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***production and presentation of
students' musical works. Written
by a music educator and digital
media specialist, it cuts through
the jargon to present a concise,
easy-to-digest overview of the
field, covering: notation software
MIDI sound creation downloading***

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music posting personal MP3s for mass distribution. While there are many more technical books, few offer a comprehensive, understandable overview of the field. Computers in Music Education is an important text for the growing number of courses in

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this area.

*The Oxford Handbook of
Technology and Music Education
A Project of the Music Educators
National Conference
Musical Creativities in Practice
Praxial Music Education
Children's Creative Music-Making*

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***with Reflexive Interactive
Technology
Popular Music, Digital Culture
and the Creative Process***

Ubiquitous music is an
interdisciplinary area of research that
lies at the intersection of music and

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computer science. Initially evolving from the related concept of ubiquitous computing, today ubiquitous music offers a paradigm for understanding how the everyday presence of computers has led to highly diverse music practices. As we move from

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desktop computers to mobile and internet-based multi-platform systems, new ways to participate in creative musical activities have radically changed the cultural and social landscape of music composition and performance. This volume explores

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how these new systems interact and how they may transform our musical experiences. Emerging out of the work of the Ubiquitous Music Group, an international research network established in 2007, this volume provides a snapshot of the ecologically

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grounded perspectives on ubiquitous music that share the concept of ecosystem as a central theme. Covering theory, software and hardware design, and applications in educational and artistic settings, each chapter features in-depth descriptions of exploratory

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and cutting-edge creative practices that expand our understanding of music making by means of digital and analogue technologies.

In Psychology of Music: From Sound to Significance (2nd edition), the authors consider music on a broad

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scale, from its beginning as an acoustical signal to its different manifestations across cultures. In their second edition, the authors apply the same richness of depth and scope that was a hallmark of the first edition of this text. In addition, having laid out

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the topography of the field in the original book, the second edition puts greater emphasis on linking academic learning to real-world contexts, and on including compelling topics that appeal to students' natural curiosity. Chapters have been updated with approximately

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500 new citations to reflect advances in the field. The organization of the book remains the same as the first edition, while chapters have been updated and often expanded with new topics. 'Part I: Foundations' explores the acoustics of sound, the auditory system, and

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responses to music in the brain. 'Part II:
The Perception and Cognition of
Music' focuses on how we process
pitch, melody, meter, rhythm, and
musical structure. 'Part III:
Development, Learning, and
Performance' describes how musical

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capacities and skills unfold, beginning before birth and extending to the advanced and expert musician. And finally, 'Part IV: The Meaning and Significance of Music' explores social, emotional, philosophical and cultural dimensions of music and meaning.

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This book will be invaluable to
undergraduates and postgraduate
students in psychology and music, and
will appeal to anyone who is interested
in the vital and expanding field of
psychology of music.

This book explores the social and the

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cultural contexts in which creativity in music occurs. It considers what constitutes creativity, taking a cross cultural view of music, and investigating creative processes far beyond just the classical music genre - including electronic media, popular

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music, and improvised music.

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From Sound to Significance

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21st Century Music Education:
Informal Learning and Non-Formal
Teaching

Musical imagination and creativity are amongst the most abstract and complex aspects of musical behaviour. This book is a wide

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ranging, multidisciplinary review of the latest theory and research on musical creativity, performance and perception by some of the most eminent scholars in their respective disciplines.

Sociology and Music Education

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addresses a pressing need to
provide a sociological foundation
for understanding music education.

The music education community,
academic and professional, has
become increasingly aware of the
need to locate the issues facing

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music educators within a broader
sociological context. This is
required both as a means to deeper
understanding of the issues
themselves and as a means to
raising professional consciousness
of the macro issues of power and

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politics by which education is often constrained. The book outlines some introductory concepts in sociology and music education and then draws together seminal theoretical insights with examples from practice with innovative

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applications of sociological theory to the field of music education. The editor has taken great care to select an international community of experienced researchers and practitioners as contributors who reflect current trends in the

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sociology of music education in
Age (Goteborg Studies In
Europe and the UK. The book
Educational Sciences)
concludes with an Afterword by
Christopher Small.

Preparing Music Educators to
Teach Composition

The Social and Applied Psychology

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