

## *Music As Social Life The Politics Of Participation Chicago Studies In Ethnomusicology*

**By taking a thematic approach to the study of music appreciation, *Music: A Social Experience, Second Edition* demonstrates how music reflects and deepens both individual and cultural understandings. Musical examples are presented within universally experienced social frameworks (ethnicity, gender, spirituality, love, and more) to help students understand how music reflects and advances human experience. Students engage with multiple genres (Western art music, popular music, and world music) through lively narratives and innovative activities. A companion website features streaming audio and instructors' resources. New to this edition: Two additional chapters: "Music and the Life Cycle" and "Music and Technology" Essay questions and "key terms" lists at the ends of chapters Additional repertoire and listening guides covering all historical periods of Western art music Expanded instructors' resources Many additional images Updated student web materials Visit the companion website: [www.routledge.com/cw/cornelius](http://www.routledge.com/cw/cornelius)**

**"Bringing together leading researchers from a variety of academic and applied backgrounds, this book examines how music can be used to communicate, as well as the biological, cognitive, social, and cultural processes which underlie such communication."--BOOK JACKET.**

**How black electronic dance music makes it possible to reorganize life within the contemporary city. Teklife, Ghettoville, Eski argues that Black electronic dance music produces sonic ecologies of Blackness that expose and reorder the contemporary racialization of the urban--ecologies that can never simply be reduced to their geographical and racial context. Dhanveer Singh Brar makes the case for Black electronic dance music as the cutting-edge aesthetic project of the diaspora, which due to the music's class character makes it possible to reorganize life within the contemporary city. Closely analysing the Footwork scene in South and West Chicago, the Grime scene in East London, and the output of the South London producer Actress, Brar pays attention to the way each of these critically acclaimed musical projects experiment with aesthetic form through an experimentation of the social. Through explicitly theoretical means, Teklife, Ghettoville, Eski foregrounds the sonic specificity of 12" records, EPs, albums, radio broadcasts, and recorded performances to make the case that Footwork, Grime, and Actress dissolve racialized spatial constraints that are thought to surround Black social life. Pushing the critical debates concerning the phonic materiality of blackness, undercommons, and aesthetic sociality in new directions, Teklife, Ghettoville, Eski rethinks these concepts through concrete examples of contemporary black electronic dance music production that allows for a theorization of the way Footwork, Grime, and Actress have--through their experiments in blackness--generated genuine alternatives to the functioning of the city under financialized racial capitalism. Foundational Considerations -- Dance/Movement-based Arts -- Media & Technology -- Music --**

**Poetry/Storytelling -- Theater -- Visual Arts**

**Music in Everyday Life**

**Music: A Social Experience**

**Teton Sioux Music**

**The Social Life of Sound**

**The Sonic Ecologies of Black Music in the Early 21st Century**

**On the Value of Popular Music**

The fifth edition of Psychological Foundations of Musical Behavior appears at a time of continuing worldwide anxiety and turmoil. We have learned a lot about human musical behavior, and we have some understanding of how music can meet diverse human needs. In this new edition, the authors have elected to continue a "one volume" coverage of a broad array of topics, guided by three criteria: it is comprehensive in its coverage of diverse areas comprising music psychology; it is comprehensible to the reader; and it is current, with inclusion of information gathered in recent years. Chapter organization recognizes the traditional and more contemporary domains, with special emphases on psychoacoustics, musical preference, learning, and the psychological foundations of rhythm, melody, and harmony. Following the introductory preview chapter, the text examines diverse views of why people have music and considers music's role for individuals, its social values, and its importance as a cultural phenomenon. "Functional music" and music as a therapeutic tool are explored, including descriptions and relationships involving psychoacoustical phenomena, giving considerable attention to perception, judgment, measurement, and physical and psychophysical events. Rhythmic behaviors and what is involved in producing and responding to them are explored. The organization of horizontal and vertical pitch, tonality, scales, and value judgments, as well as related pedagogical issues, are considered. The basic aspects of musical performance, improvisation, composition, existing musical preferences and tastes, and the study of the affective response to music with particular emphasis on developments in psychological aesthetics are examined. The text relates the development and prediction of musical ability, music learning as a form of human learning, and music abnormalities with speculation regarding future research directions. The authors offer their latest review of aspects of human musical behavior and recognition of music's enduring values.

Pulitzer Prize-winning author Annie Proulx brings the immigrant experience to life in this stunning novel that traces the ownership of a green accordion. E. Annie Proulx's *Accordion Crimes* is a masterpiece of storytelling that spans a century and a continent. From the immigrant experience in America to life through the eyes of the descendants of Mexicans, Poles, Africans, Irish-Scots, Franco-Americans, and many others, all linked by their successive ownership of a simple green accordion. The music they make is their last link with their ancestors, their fantasies, sorrows and exuberance. Proulx's prodigious knowledge, unforgettable characters and radiant language make *Accordion Crimes* a stunning novel, exhilarating in its scope and originality.

Explaining that musicality is an essential touchstone of the human experience, a concise introduction to the study of the national and ethnic community and its cultural values explains the diverse work of today's ethnomusicologists and how researchers apply anthropological methods to the study of music.

other social disciplines to studies of human and cultural behaviors. Original.

This book shows how music is central to the construction and regulation of everyday life.

An Encyclopedia

Connecting sounds

Music Sociology

Aims, Methods, Prospects

Music As Social Life

The Routledge Reader on the Sociology of Music

This book focuses on the 'dark side' of popular music by examining the ways in which popular music has been deployed in association with violence. Cloonan and Johnson address the physiological and cognitive foundations of sounding/hearing and provide a historical survey of examples of the nexus between music and violence, from (pre)Biblical times to the late nineteenth century. The book also concentrates on the emergence of technologies by which music can be electronically augmented, generated, and disseminated. The authors investigate the implications of this nexus both for popular music studies itself, and also in cultural policy and regulation, the ethics of citizenship, and arguments about human rights.

Taking a cue from Erving Goffman's classic work, *Asylums*, Tia DeNora develops a novel interdisciplinary framework for music, health and wellbeing. Considering health and illness both in medical contexts and in the often-overlooked realm of everyday life, DeNora argues that these identities are by no means mutually exclusive. Moreover, she suggests that the promotion of health and more specifically, mental health, involves a great deal more than a concern with medication, genetic predispositions, clinical and neuro-scientific procedures.

Adopting a holistic, interactionist focus, *Music Asylums* reconnects states of wellness and wellbeing to encounters with others and - critically - to opportunities for aesthetic experience. Building on DeNora's earlier work on music as a technology of self in everyday life, the book presents music as an active ingredient of action, identity, capacity and consciousness. From there, it suggests that access to, and evaluation of, music is an important ethical matter. Intended for scholars and practitioners in psychiatry and psychology, palliative care, socio-music studies, music psychology and the allied health professions, *Music Asylums* showcases music's role in the existential project of being and staying well, mentally and physically, from moment-to-moment and across all realms of social life.

".a timely book that sets a standard for a new field of study and therefore deserves to be read widely.[the

volume's] contributions contain fascinating material for further study." \* International Institute for Asian Studies Newsletter "Steven Brown and Ulrik Volgsten have put together a valuable collection of essays on a consistently interesting .....

This volume brings together DeNora's work published between 1986 and 2007. It includes thirteen essays, some of which have had a major impact on the field. The chapters trace the development of her work from its early concern with musical meaning, historical ethnography and the 'everyday' perspective, to its current focus on music in action. Topics covered include Adorno on Schoenberg and Stravinsky, a theory of music as a space and place for interpretive work, research methods for historical musicology, and the first key statement of her theory of music as an active ingredient in social life. These building blocks are then employed to investigate music and embodied experience, sexuality and gender differentiation, and music's role as a technology of health. The essays are set in a multi-disciplinary context with an autobiographical introduction.

Music and Its Meaning in Children's Lives, Second Edition

Popular Music and Politics in Southeast Asia

Music and Manipulation

The Social Worlds of Nineteenth-Century Chamber Music

Performing Rites

Rethinking Music

***The rock era is over, according to one pop music expert. Another laments that rock music is "metamorphosed into the musical wallpaper of ten thousand lifts, hotel foyers, shopping centers, airport lounges, and television advertisements that await us in the 1990s." Whatever its current role and significance in Anglo-American society, popular music has been and remains a tremendous social and cultural force in many parts of the world. This book explores the connections between popular music genres and politics in Southeast Asia, with particular emphasis on Indonesia, the Philippines, Thailand, Malaysia, and Singapore.***

***Music as Social Life The Politics of Participation University of Chicago Press***

***Crossley argues that music is a form of social interaction, interwoven in the fabric of society and in constant interplay with its other threads. Musical interactions are often also economic interactions, for example, and sometimes political interactions. They can be forms of identity work, for both individuals and collectives, contributing to the reproduction or bridging of social divisions. Successive chapters of the book track and explore these interplays, in each case combining a critical consideration of existing literature with the development of an original, 'relational' approach to***

*music sociology. The result is a grand sociological vision of music which captures not only music's context but 'the music itself'. The book will appeal to social scientists, musicologists and cultural scholars more widely.*

*The Social Life of Sounds argues for the agency of sounds and music and the acceleration of their social lives in the Digital Age. Drawing upon research with composers, producers, record collectors, DJs and record labels, the book problematizes the notion of artistic authorship as it is framed in Western systems of property. Acknowledging that 'things' – sounds, samples, and recorded music – and people are co-constituted and that personhood is distributed through things and their reuse, Maalsen makes a case for understanding sound as multibiographical and challenges the possessive individual that is the basis of artistic copyright.*

*Popular Music and Violence*

*The Music of What Happens*

*Teklife, Ghettoville, Eski*

*Music-in-Action*

*The Politics of Participation*

*The Impact of Music on Human Development and Well-Being*

People around the world and throughout history have used music to express their inner emotions, reach out to the divine, woo lovers, celebrate weddings, inspire political movements, and lull babies to sleep. In *Music as Social Life*, Thomas Turino explores why it is that music and dance are so often at the center of our most profound personal and social experiences. Turino begins by developing tools to think about the special properties of music and dance that make them fundamental resources for connecting with our own lives, our communities, and the environment. These concepts are then put into practice as he analyzes various musical examples among indigenous Peruvians, rural and urban Zimbabweans, and American old-time musicians and dancers. To examine the divergent ways that music can fuel social and political movements, Turino looks at its use by the Nazi Party and by the American civil rights movement. Wide-ranging, accessible to anyone with an interest in music's role in society, and accompanied by a compact disc, *Music as Social Life* is an illuminating initiation into the power of music.

Written for Introductory Sociology and Sociology of Popular Music courses, the second edition of *Understanding Society through Popular Music* uses popular music to illustrate fundamental social institutions, theories, sociological concepts, and processes. The authors use music, a social phenomenon of great interest, to draw students in and bring life to their study of sociology. The new edition has been updated with cutting edge thinking on and current examples of subcultures, politics, and technology.

The Routledge Reader on the Sociology of Music offers the first collection of source readings and new essays on the latest thinking in the sociology of music. Interest in music sociology has increased dramatically over the past decade, yet there is no anthology of

essential and introductory readings. The volume includes a comprehensive survey of the field's history, current state and future research directions. It offers six source readings, thirteen popular contemporary essays, and sixteen fresh, new contributions, along with an extended Introduction by the editors. The Routledge Reader on the Sociology of Music represents a broad reference work that will be a resource for the current generation of sociologically inclined musicologists and musically inclined sociologists, whether researchers, teachers or students.

Music as a narrative drama is an intriguing idea, which has captured explicit music theoretical attention since the nineteenth century. Investigations into narrative characters or personae has evolved into a sub-field—musical agency. In this book, Palfy contends that music has the potential to engage us in social processes and that those processes can be experienced as a social interaction with a musical agent. She explores the overlap between the psychological processes in which we participate in order to understand and engage with people, and those we engage in when we listen to music. Thinking of musical agency as a form of social process is quite different from existing theoretical frameworks for agency. It implies that we come to musical analysis by way of intuition—that our ideas are already partially formed based on our experience of the piece (and what it makes us feel or how it makes us sense it as any other) when we choose to analyze and interpret it. Palfy's focus on social processes is a very effective way to pinpoint when and why it is that our attention is captured and engaged by musical agents.

Musical Communication

Ethnomusicology: A Very Short Introduction

The Strange Music of Social Life

The Social Structure of Concert Life in London, Paris and Vienna between 1830 and 1848

Music as Social Life

Multidisciplinary perspectives on musical arousal, expression, and social control

The Strange Music of Social Life presents a dialogue on dialogic sociology, explored through the medium of music. Sociologist and composer Michael Mayerfeld Bell presents an argument that both sociology and classical music remain largely in the grip of a nineteenth-century totalizing ambition of prediction and control. He provides the refreshing approach of "strangency" to explain a sociology that tries to understand not only the regularities of social life but also the social conditions in which people do what we do not expect. Nine important sociologists and musicians respond-often vigorously-to the conversation Bell initiates by raising pivotal questions. The Strange Music of Social Life concludes with Bell's reply to those responses and offers new insight into sociology and music sociology.

Music Sociology explores 16 different genres to demonstrate that music everywhere reflects social values, organisational processes, meanings and individual identity. Presenting original ethnographic research, the contributors use descriptions of subcultures to explain the concepts of music sociology, including the rituals that link people to music, the past and each other.

Music Sociology introduces the sociology of music to those who may not be familiar with it and provides a basic historical perspective on popular music in America and beyond.

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

Why is music so important to most of us? How does music help us both in our everyday lives, and in the more specialist context of music therapy? This book suggests a new way of approaching these topical questions, drawing from Ansdell's long experience as a music therapist, and from the latest thinking on music in everyday life. Vibrant and moving examples from music therapy situations are twinned with the stories of 'ordinary' people who describe how music helps them within their everyday lives. Together this complementary material leads Ansdell to present a new interdisciplinary framework showing how musical experiences can help all of us build and negotiate identities, make intimate non-verbal relationships, belong together in community, and find moments of transcendence and meaning. How Music Helps is not just a book about music therapy. It has the more ambitious aim to promote (from a music therapist's perspective) a better understanding of 'music and change' in our personal and social life. Ansdell's theoretical synthesis links the tradition of Nordoff-Robbins music therapy and its recent developments in Community Music Therapy to contemporary music sociology and music studies. This book will be relevant to practitioners, academics, and researchers looking for a broad-based theoretical perspective to guide further study and policy in music, well-being, and health.

Selected Essays in Sonic Ecology

A Dialogue on Dialogic Sociology

Why Music Matters

Artistic Citizenship

Empirical Musicology

The social life of music

**Rethinking Music reflects the ideas of 24 distinguished musicologists as they evaluate current thinking about music, its social and ethical dimensions and the relationship between academic study and direct musical experience.**

**This book explores the meaning and value of music in children's lives, based upon their expressed thoughts and actual musicking behaviors in school and at play. Blending standard education field experiences with ethnomusicological techniques, Campbell demonstrates how music is personally and socially meaningful to children and what values they place on particular musical styles, songs, and functions. She explores musical behaviors in various contextual settings-in the outdoor garden of the Lakeshore Zebras' preschool, in Mr. Roberts' fifth grade classroom, on a school bus, at home with the Anderson family, in the Rundale School cafeteria, at the Toys and More Store. She documents in narrative forms some of the "songs in their heads", balancing music learned with music "made", and intentional, purposeful music with natural music behavior. From age three to tween-age, children are particularized by gender race, ethnicity, and class, and their soundscapes are described for the contexts, functions, and meanings they make of music in their lives. Treading through the individual cases and conversations is the image of the "universal child" children's culture that transcends localities, separates them from adults, and defines them as their own community of shared beliefs and practices. Songs in Their Heads is a vivid and engaging book that brides the disciplines of music education, ethnomusicology, and folklore. Designed as a text or supplemental text in a variety of music education methods courses, as well as a reference for music specialists and classroom teachers, this book will also appeal to parents interested in understand and enhancing music making in their own children. Listen to David Hesmondhalgh discuss the arguments at the core of 'Why Music Matters' with Laurie Taylor on BBC Radio 4's Thinking Allowed here. In what ways might music enrich the lives of people and of societies? What prevents it from doing so? Why Music Matters explores the role of music in our lives, and investigates the social and political significance of music in modern societies. First book of its kind to explore music through a variety of theories and approaches and unite these theories using one authoritative voice Combines a broad yet theoretically sophisticated approach to music and society with real clarity and accessibility A historically and sociologically informed understanding of music in relation to questions of social power and inequality By drawing on both popular and academic talk about a range of musical forms and practices, readers will engage with a wide musical terrain and a wealth of case studies**

**First published in 1975, Music and the Middle Class made a trail-blazing contribution to the social history of music, bringing together sociological and historical methods that have subsequently become accepted as central to the discipline of musicology. Moreover, the major themes of the book are ones which scholars today continue to grapple with: the nature of the middle class(es) and their role in cultural definition; the concept of taste publics distinct from social status; and the establishment of the musical canon. This classic text is reissued here in Ashgate's Music in Nineteenth-Century Britain series, though of course the book ranges beyond its study of London to discuss in detail the contrasting concert life of Paris and Vienna. This edition features a substantial new preface which takes into account the significant work that has been done**

**in this field since the book first appeared, and provides a unique opportunity to assess the impact the book has had on our thinking about the European middle class and its role in musical life.**

**Heartland Excursions**

**Artistry, Social Responsibility, and Ethical Praxis**

**Music and the Middle Class**

**Dark Side of the Tune**

**A Social Experience**

**Music Asylums: Wellbeing Through Music in Everyday Life**

People around the world and throughout history have used music to express their inner emotions, reach out to the divine, woo lovers, celebrate weddings, inspire political movements, and lull babies to sleep. In *Music as Social Life*, Thomas Turino explores why it is that music and dance are so often at the center of our most profound personal and social experiences. Turino begins by developing tools to think about the special properties of music and dance that make them fundamental resources for connecting with our own lives, our communities, and the environment. These concepts are then put into practice as he analyzes various musical examples among indigenous Peruvians, rural and urban Zimbabweans, and American old-time musicians and dancers. To examine the divergent ways that music can fuel social and political movements, Turino looks at its use by the Nazi Party and by the American civil rights movement. Wide-ranging, accessible to anyone with an interest in music's role in society, and accompanied by a compact disc, *Music as Social Life* is an illuminating initiation into the power of music.

*Music: A Social Experience* offers a topical approach for a music appreciation course. Through a series of subjects—from Music and Worship to Music and War and Music and Gender—the authors present active listening experiences for students to experience music's social and cultural impact. The book offers an introduction to the standard concert repertoire, but also gives equal treatment to world music, rock and popular music, and jazz, to give students a thorough introduction to today's rich musical world. Through lively narratives and innovative activities, the student is given the tools to form a personal appreciation and understanding of the power of music. The book is paired with an audio compilation featuring listening guides with streaming audio, short texts on special topics, and sample recordings and notation to illustrate basic concepts in music. There is not a CD-set, but the companion website with streaming audio is provided at no additional charge.

Rather than advocating a new kind of musicology, 'Empirical Musicology' aims to provide a practical guide to empirical approaches that are ready for incorporation into the contemporary musicologist's

toolkit.

An influential writer on popular music asks what we talk about when we talk about music. Instead of dismissing emotional response and personal taste as inaccessible to academic critics, Frith takes these forms of engagement as his subject—and discloses their place at the center of the aesthetics that structure our culture and color our lives.

Dance of Life

Understanding Society Through Popular Music

How Music Helps in Music Therapy and Everyday Life

Examining the Role of Music in Social Life

The Emotional Power of Music

Music as Social Text

***How can an abstract sequence of sounds so intensely express emotional states? How does music elicit or arouse our emotions? What happens at the physiological and neural level when we listen to music? How do composers and performers practically manage the expressive powers of music? How have societies sought to harness the powers of music for social or therapeutic purposes? In the past ten years, research into the topic of music and emotion has flourished. In addition, the relationship between the two has become of interest to a broad range of disciplines in both the sciences and humanities. The Emotional Power of Music is a multidisciplinary volume exploring the relationship between music and emotion. Bringing together contributions from psychologists, neuroscientists, musicologists, musicians, and philosophers, the volume presents both theoretical perspectives and in-depth explorations of particular musical works, as well as first-hand reports from music performers and composers. In the first section of the book, the authors consider the expression of emotion within music, through both performance and composing. The second section explores how music can stimulate the emotions, considering the psychological and neurological mechanisms that underlie music listening. The third section explores how different societies have sought to manage and manipulate the power of music. The book is valuable for those in the fields of music psychology and music education, as well as philosophy and musicology. From the award-winning author of Openly Straight, a story about two teens falling in love over a summer that throws everything possible to keep them apart.***

***In Heartland Excursions, a legendary ethnomusicologist takes the reader along for a delightful, wide-ranging tour of his workplace. Bruno Nettl provides an insightful, sometimes tongue-in-cheek, always pithy ethnography of midwestern university schools of music from a different perspective in each of four chapters, alternating among three distinct voices: the longtime professor, the "native informant," and the outside observer, an "ethnomusicologist from Mars." If you've ever been to a concert or been connected to a university with a school of music, you'll discover yourself--or someone you know--in these pages. "In the music building you can't tell the quick from the dead without a program."--Chapter 1, "In the Service of the Masters" "The great ability of a violin student whom I observed was established when his dean was persuaded to accompany him."--Chapter 2, "Society of Musicians" "Some teachers of music history would accuse students who listen to Elvis Presley not only of taking time away from hearing Brahms, but also of polluting themselves."--Chapter 3, "A Place for All Musics?" At commencement, the graduates "were perhaps not aware that they had just participated in an event in which the principal values of the Western musical world . . . had been taken out of storage bins for annual exercise."--Chapter 4, "Forays into the Repertory" First Published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.***

***Songs in Their Heads***

***Music in the Social and Behavioral Sciences***

***The Cultural Study of Music***

***Musical Agency and the Social Listener***

### ***Accordion Crimes***

Music is one of the most universal ways of expression and communication in human life and is present in the everyday lives of people of all ages and from all cultures around the world. Music represents an enjoyable activity in and of itself, but its influence goes beyond simple amusement. Listening to music, singing, playing, composing and improvising, individually and collectively, are common activities for many people: these activities not only allow the expression of personal inner states and feelings, but also can bring many positive effects to those who engage in them. There is an increasing wealth of literature concerning the wider benefits of musical activity, and research in the sciences associated with music suggests that there are many dimensions of human life (physical, social, psychological—including cognitive and emotional) which can be affected positively by music. The impact that musical activity has on human life can be found in different processes, including a transfer of learning from the musical to another cognitive domain. Abilities that have been developed through music

education and training may also be effectively applied in other cognitive tasks. Engagement in successful music activity may also have a positive impact on social skills and social inclusion, thus supporting the participation of the individual in collective and collaborative musical events. The promotion of social participation through music can foster many kinds of inclusion, including intercultural, intergenerational, and support for those who are differently abled. The aim of this Research Topic is to present a diverse range of original articles that investigate and discuss, in different ways, the crucial role that musical activity can play in human development and well-being. This first definitive reference resource to take a broad interdisciplinary approach to the nexus between music and the social and behavioral sciences examines how music affects human beings and their interactions in and with the world. The interdisciplinary nature of the work provides a starting place for students to situate the status of music within the social sciences in fields such as anthropology, communications, psychology, linguistics, sociology, sports, political science and economics, as well as biology and the health sciences. Features: Approximately 450 articles, arranged in A-to-Z fashion and richly illustrated with photographs, provide the social and behavioral context for examining the importance of music in society. Entries are authored and signed by experts in the field and conclude with references and further readings, as well as cross references to related entries. A Reader's Guide groups related entries by broad topic areas and themes, making it easy for readers to quickly identify related entries. A Chronology of Music places material into historical context; a Glossary defines key terms from the field; and a Resource Guide provides lists of books, academic journals, websites and cross-references. The multimedia digital edition is enhanced with video and audio clips and features strong search-and-browse capabilities through the electronic Reader 's Guide, detailed index, and cross references. Music in the Social and Behavioral Sciences, available in both multimedia digital and print formats, is a must-have reference for music and social science library collections.

Marie Sumner Lott examines the music available to musical consumers in the nineteenth century, and what that music tells us about their tastes, priorities, and activities. Her social history of chamber music performance places the works of canonic composers such as Schubert, Brahms, and Dvorák in relation to lesser-known but influential peers. The book explores the dynamic relationships among the active agents involved in the creation of Romantic music and shows how each influenced the others' choices in a rich, collaborative environment. In addition to documenting the ways companies acquired and marketed sheet music, Sumner Lott reveals how the publication and performance of chamber music differed from that of ephemeral piano and song genres or more monumental orchestral and operatic works. Several distinct niche markets existed within the audience for chamber music, and composers created new musical works for their use and enjoyment. Insightful and groundbreaking, *The Social Worlds of Nineteenth-Century Chamber Music* revises prevailing views of middle-class influence on nineteenth-century musical style and presents new methods for interpreting the meanings of musical works for musicians both past and present.

### PSYCHOLOGICAL FOUNDATIONS OF MUSICAL BEHAVIOR

A Critical Introduction

(5th Ed.)

Ethnomusicological Reflections on Schools of Music

On the Social Uses and Social Control of Music

Composers, Consumers, Communities