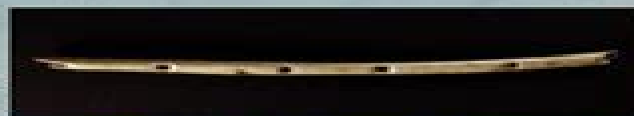


HISTORY OF MUSIC.

MUSIC IN THE PREHISTORY AND ANCIENT TIMES:

It is probable that the first musical instrument was the human voice, whistles, clapping hands, making noises with sticks... In 2008 archaeologists discovered a bone flute in a cave in Germany. It is considered to be about 35,000 years old. The five-holed flute was made from a vulture wing bone.



The ancient flute made of bone.

MUSIC IN GREECE:

In Greece, music was an important part of ancient Greek theatre. Their choruses sang for entertainment, celebration and spiritual reasons. There were wind and string instruments like the lyre and kithara. Music was an important part of education in ancient Greece, and boys studied music starting at age of six.



Music in Ancient Greece



Musicians in the Middle Ages.

MEDIEVAL MUSIC:

The most important written repertory of music was religious music of the Roman Catholic Church, the largest part of it is called 'Gregorian chant'. Pope Gregory I gave his name to this musical repertory, written in latin and sang in churches.

Much of the surviving music of that time are special songs from troubadours like ballades... (narrative poems or songs about medieval adventures and romances). Troubadours also played different instruments.

Music in the Renaissance.



MUSIC IN RENNAISANCE:

It was born in northern Europe (north of France, the Netherlands and Belgium). By the middle of the 15th century, composers and singers spreaded this music across Europe, specially into Italy. This music was listened in churches, palaces, castles, villages...

The invention of printing press had an immense influence on the dissemination of musical styles. The most famous type of composition was 'the madrigal'.

The Music History Classroom

James A. Davis



The Music History Classroom:

The Music History Classroom James A. Davis, 2016-02-17 The Music History Classroom brings together essays written by recognized and experienced teachers to assist in the design implementation and revision of college level music history courses This includes the traditional music history survey for music majors but the materials presented here are applicable to other music history courses for music majors and general education students alike including period classes composer or repertory courses and special topics classes and seminars The authors bring current thought on the scholarship of teaching and learning together with practical experience into the unique environment of the music history classroom While many of the issues confronting teachers in other disciplines are pertinent to music history classes this collection addresses the unique nature of musical materials and the challenges involved in negotiating between historical information complex technical musical issues and the aesthetics of performing and listening This single volume provides a systematic outline of practical teaching advice on all facets of music history pedagogy including course design classroom technology listening and writing assignments and more The Music History Classroom presents the nuts and bolts of teaching music history suitable for graduate students junior faculty and seasoned teachers alike

Navigating Stylistic Boundaries in the Music History Classroom Esther M. Morgan-Ellis, 2024-04-30 At a time of transformation in the music history classroom and amid increasing calls to teach a global music history Navigating Stylistic Boundaries in the Music History Classroom adds nuance to the teaching of varied musical traditions by examining the places where they intersect and the issues of musical exchange and appropriation that these intersections raise Troubling traditional boundaries of genre and style this collection of essays helps instructors to denaturalize the framework of Western art music and invite students to engage with other traditions vernacular popular and non Western on their own terms The book draws together contributions by a wide range of active scholars and educators to investigate the teaching of music history around cases of stylistic borders exploring the places where different practices of music and values intersect Each chapter in this collection considers a specific case in which an artist or community engages in what might be termed musical crossover exchange or appropriation and delves deeper into these concepts to explore questions of how musical meaning changes in moving across worlds of practice Addressing works that are already widely taught but presenting new ways to understand and interpret them this volume enables instructors to enrich the perspectives on music history that they present and to take on the challenge of teaching a more global music history without flattening the differences between traditions

Teaching Music History with Cases Sara Haefeli, 2022-11-22 Teaching Music History with Cases introduces a pedagogical approach to music history instruction in university coursework What constitutes a music historical case How do we use them in the classroom In business and the hard sciences cases are problems that need solutions In a field like music history a case is not always a problem but often an exploration of a context or concept that inspires deep inquiry Such cases are narratives of rich complex moments in music

history that inspire questions of similar or related moments This book guides instructors through the process of designing a curriculum based on case studies finding and writing case studies and guiding class discussions of cases *Race and Gender in the Western Music History Survey* Horace J. Maxile, Jr.,Kristen M. Turner,2022-06-22 *Race and Gender in the Western Music History Survey* A Teacher s Guide provides concrete information and approaches that will help instructors include women and people of color in the typical music history survey course and the foundational music theory classes This book provides a reconceptualization of the principles that shape the decisions instructors should make when crafting the syllabus It offers new perspectives on canonical composers and pieces that take into account musical cultural and social contexts where women and people of color are present Secondly it suggests new topics of study and pieces by composers whose work fits into a more inclusive narrative of music history A thematic approach parallels the traditional chronological sequencing in Western music history classes Three themes include people and communities that suffer from various kinds of exclusion Locales Forms Responses Reception Each theme is designed to uncover a different cultural facet that is often minimized in traditional music history classrooms but which if explored lead to topics in which other perspectives and people can be included organically in the curriculum while not excluding canonical composers **Teaching Music History** Mary Natvig,2017-07-05 Unlike their colleagues in music theory and music education teachers of music history have tended not to commit their pedagogical ideas to print This collection of essays seeks to help redress the balance providing advice and guidance to those who teach a college level music history or music appreciation course be they a graduate student setting out on their teaching career or a seasoned professor having to teach outside his or her speciality Divided into four sections the book covers the basic music history survey usually taken by music majors music appreciation and introductory courses aimed at non majors special topic courses such as women and music music for film and American music and more general issues such as writing using anthologies and approaches to teaching in various situations In addition to these specific areas broader themes emerge across the essays These include how to integrate social history and cultural context into music history teaching the shift away from the classical canon and how to organize a course taking into consideration time constraints and the need to appeal to students from a diverse range of backgrounds With contributions from both teachers approaching retirement and those at the start of their careers this volume provides a spectrum of experience which will prove valuable to all teachers of music history **Let the Music Play! Harnessing the Power of Music for History and Social Studies Classrooms** Anthony M. Pellegrino,Christopher Dean Lee,2012-06-28 *LET THE MUSIC PLAY* introduces using music in history and social studies classrooms It covers the relationship between music and social studies pedagogical models and historical themes like race labor and class The book includes interviews with musicians practical guides lesson plans and annotated playlists *Strategic Uses of Music in the U.S. History Classroom* Glenda Kennedy Baker,2011 This study investigated the strategic uses of music in the U S history classroom of six expert secondary U S history teachers

identified by their administrators as expert teachers based on the merit of national certification exemplary student and or administration evaluations high achieving teacher awards or a combination of these criteria The settings for this study were rural high schools on block schedules in the north Alabama region Through observation interview and field notes the study examined the classroom instruction of teachers using music as a strategic instructional teaching tool Findings indicate that U S history teachers using music as a teaching strategy see a significant difference in student attentiveness engagement in the learning process and test scores when music is a part of their classroom instruction Consensus from the history teachers found that music enhances the lesson and is effective in delivering content to the students in such a way that they have a deeper understanding of the history curriculum being taught Most teachers in this study used music as a 10 to 15 minute exercise within the lesson However several teachers used music as a student presentation assignment that encompassed total class time Data suggests that music is an effective strategy for teaching in the secondary setting because music is an integral part of the human experience has been a communicator of cultural history throughout the ages and students living in the present technological age have more access to music than any previous time in history Listening Across Borders James A. Davis, Christopher Lynch, 2021-09-22 Listening Across Borders Musicology in the Global Classroom provides readers with the tools and techniques for integrating a global approach to music history within the framework of the roots challenges and benefits of internationalization into the modern music curriculum Contributors from around the world offer strategies for empowering students to critique the economic ideological and political structures that propagate global challenges Applicable in a variety of classroom settings the internationalized teaching methods collected here suggest fruitful ways forward in a global age in three parts Creating Global Citizens Teaching with Case Studies of Intercultural Encounters Challenges and Opportunities In reevaluating the role of higher education in a cosmopolitan world modern educators have come to question the limits of geographically defined canons traditional curricular content and other longstanding teaching approaches Listening Across Borders places the music history classroom at the center of the conversation about internationalization in higher education embracing pedagogies that develop the skillsets to become global citizens in a world where international cooperation is increasingly essential **Teaching History with Musicals** Kathryn Edney, 2017 Popular media has become a common means by which students understand both the present and the past Consequently more teachers are using various forms of popular culture as pedagogical tools in the history classroom With their resurgent popularity on both the large and small screens musicals can be used to engage students as an entertaining source of historical understanding In order to facilitate the use of musicals as learning tools however teachers of history need a dependable resource Teaching History with Musicals is a guide for teaching U S and world history In addition to covering key themes and concepts this volume provides an era by era overview of significant issues and related films a tutorial in using film in historical methodology user guides for ten key musical films and sample exercises and assignments for direct

classroom use Covering eras from American settlement to the present this books draws on both classic and contemporary musical motion pictures including 1776 Pocahontas The Jazz Singer Cabaret Footloose Hairspray and Rent This resource enables teachers to effectively use films to examine key social and cultural issues concepts and influences in their historical context Teaching History with Musicals will be an invaluable asset to any teacher of history in middle and secondary school settings as well as at the undergraduate level g 1776 Pocahontas The Jazz Singer Cabaret Footloose Hairspray and Rent This resource enables teachers to effectively use films to examine key social and cultural issues concepts and influences in their historical context Teaching History with Musicals will be an invaluable asset to any teacher of history in middle and secondary school settings as well as at the undergraduate level g 1776 Pocahontas The Jazz Singer Cabaret Footloose Hairspray and Rent This resource enables teachers to effectively use films to examine key social and cultural issues concepts and influences in their historical context Teaching History with Musicals will be an invaluable asset to any teacher of history in middle and secondary school settings as well as at the undergraduate level g 1776 Pocahontas The Jazz Singer Cabaret Footloose Hairspray and Rent This resource enables teachers to effectively use films to examine key social and cultural issues concepts and influences in their historical context Teaching History with Musicals will be an invaluable asset to any teacher of history in middle and secondary school settings as well as at the undergraduate level

Popular Music in the History Classroom Charlotte Dianne Burroughs,1997 *The Musical Classroom* Patricia Hackett,Carolynn A. Lindeman,1997 Assuming no musical background this book seeks to provide a fundamental understanding of how music works and also to demonstrate how to convey this understanding to others Offering an introduction to playing and reading music it aims to develop skill in teaching it

Teaching Difficult Topics Olivia R. Lucas,Laura Moore Pruett,2024-10-14 Teaching Difficult Topics provides a series of on the ground reflections from college music instructors working in a wide variety of institutional settings about their approaches to inclusive supportive pedagogy in the music classroom Although some imagine the music classroom to be an apolitical space instructors find themselves increasingly in need of resources for incorporating issues of race and ethnicity gender and sexuality and historical trauma into their classrooms in ways that support student learning and safeguard their classroom communities The teaching reflections in Teaching Difficult Topics examine difficult themes that fall into three primary categories subjects that instructors sense to be controversial or emotionally challenging to discuss those that derive from or intersect with real world events that are difficult to process and bigger picture discussions of how music studies often focuses on dominant narratives while overlooking other perspectives Some chapters offer practical guidance lesson plans and teaching materials to enable instructors to build discussions of race gender sexuality and traumatic histories into their own classrooms others take a more global view reflecting on the importance and relevance of teaching these difficult topics and on how to respond in the music classroom when external events disrupt daily life

Volume of Proceedings of the Music Teachers' National Association Music Teachers

National Association,1929 American School & University ,1930 *Yearbook of the Music Educators National Conference* Music Educators National Conference (U.S.),1929 *The Musical Times and Singing-class Circular* ,1911
 Eastern School Music Herald ,1924 **Papers and Proceedings of the Music Teachers' National Association**
Music Teachers National Association,1908 *Independent Schools* ,1997 **Report of Survey of Public School System, City of New York, 1924** New York (N.Y.). Board of Education. Survey Committee,1929

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