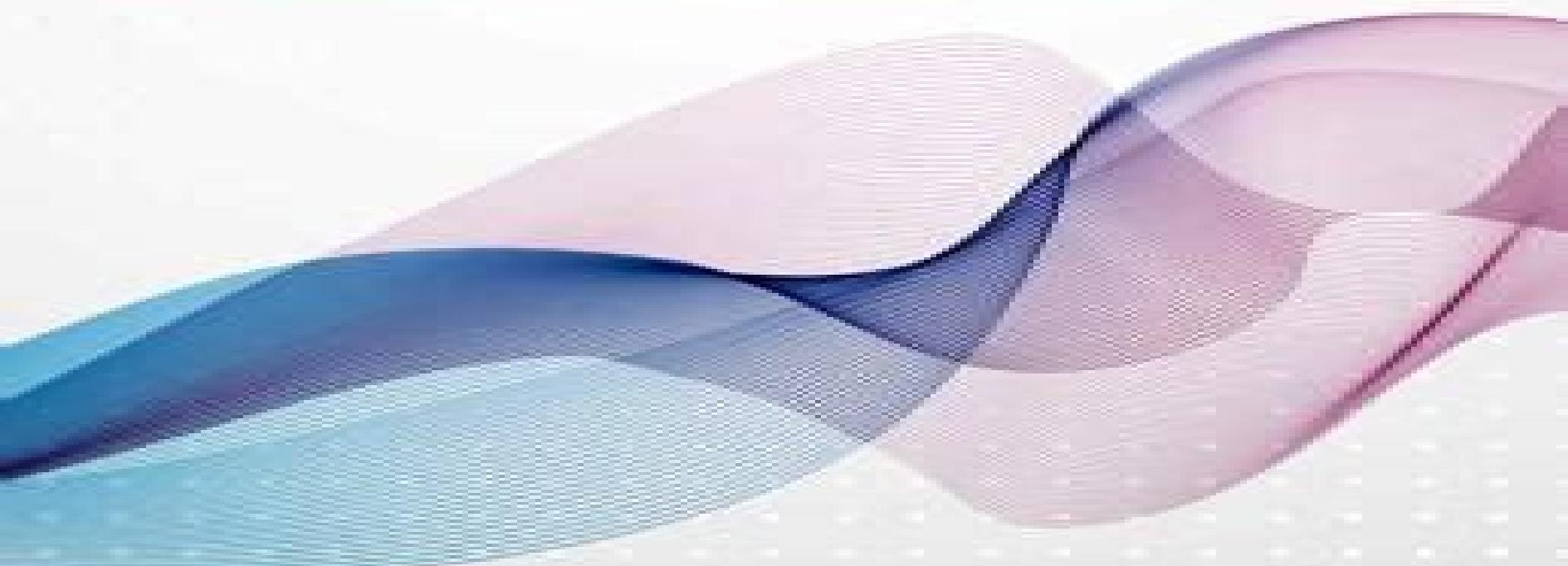


# THE MUSICAL EXPERIENCE

Rethinking Music Teaching and Learning



Edited by

JANET R. BARRETT  
and PETER R. WEBSTER

# The Musical Experience Rethinking Music Teaching And Learning

**International Society for Music Education. World Conference**

## **The Musical Experience Rethinking Music Teaching And Learning:**

The Musical Experience Janet R. Barrett,Peter R. Webster,2014-07-15 The Musical Experience proposes a new concept musical experience as the most effective framework for navigating the shifting terrain of educational policy as it is applied to music education The editors and contributors define musical experience as being characterized by the depth of affective and emotional responses that music generates The chapters map out the primary forms of musical engagement performing listening improvising and composing as activities which play a key role in classroom teaching They also address the cultural scope of musical experience which calls for the consideration of time place beliefs and values to be placed upon musical activities The Musical Experience discusses how music teachers can most effectively rely on means of musical communication to lead students toward the development and refinement of musical skills understandings and expression in educational settings This book serves to expand upon the dimensions of musical experience and provides from the forefront of the field an integrated yet panoramic view of the educational processes involved in music teaching and learning

The Musical Experience Janet R. Barrett,Peter R. Webster,2014 Music Education as Craft Kari Holdhus,Regina Murphy,Magne I. Espeland,2021-05-08 This book is a collection of leading international authors in the field of music education taking the concept of craft as a starting point to deconstruct and reconstruct their understanding of the practices and theories of music education Their insights draw from deep wells of resources located in historical philosophical epistemological musical and educational traditions that lead to rich and complex insights on the evolving field of music education In so doing they generate a constellation of new understandings and illustrations of what crafts can mean in this field Historically the idea of craft was typically associated with a skill or experience in knowing how to do or make something or an activity of some kind that requires specific professional skills In Old Norse the concept for craft was kraptr meaning strength and virtue while Old English and continental use was associated with power and physical strength as well as skill When these definitions of crafts are infused into contemporary understandings of the field of music education as a professional field a whole new set of possible interpretations are unearthed Such insights are not exhaustive but rather point the way in which this professional diverse inclusive and ambiguous field might continue to evolve in the 21st century

**Music in the Human Experience** Donald A. Hodges,2019-10-07 Music in the Human Experience An Introduction to Music Psychology Second Edition is geared toward music students yet incorporates other disciplines to provide an explanation for why and how we make sense of music and respond to it cognitively physically and emotionally All human societies in every corner of the globe engage in music Taken collectively these musical experiences are widely varied and hugely complex affairs How did human beings come to be musical creatures How and why do our bodies respond to music Why do people have emotional responses to music Music in the Human Experience seeks to understand and explain these phenomena at the core of what it means to be a human being New to this edition Expanded references and examples of non

Western musical styles Updated literature on philosophical and spiritual issues Brief sections on tuning systems and the acoustics of musical instruments A section on creativity and improvisation in the discussion of musical performance New studies in musical genetics Greatly increased usage of explanatory figures

**Music Education on the Verge** Judy Lewis,Andrea Maas,2022-08-08 In March 2020 the COVID 19 pandemic swept the world causing physical emotional economic and social upheaval in every part of the globe It also catalyzed a renewed interrogation by music education faculty in higher education of philosophies and practices that had long gone unexamined **Music Education on the Verge** Stories of Pandemic Teaching and Transformative Change is a collection of narratives by music teacher educators describing how they responded to the disruption of the COVID 19 pandemic with and for their students Through these stories the authors step back and reflect on the events challenges triumphs and innovations discovered as they prepared the next generation of music educators in this time of crisis They tell stories of reexamining old frameworks discovering new affordances of technologies humanizing pedagogy deepening culturally responsive and sustaining experiences and creating space for democratic practices Each chapter offers examples of innovative music pedagogy that can be adapted and applied by music educators and music teacher educators with their students Collectively they paint a picture of possibilities challenging music teacher educators and educators in all fields to seek out openings and pursue pedagogies of change as we move forward into a post pandemic world

**Points of Disruption in the Music Education Curriculum, Volume 2** Marshall Haning,Jocelyn A. Stevens,Brian N. Weidner,2024-05-15 For decades scholars in the field of music education have recognized the need for growth and change in our approach to teaching music yet despite these calls for change the music education curriculum today remains remarkably similar to that of a century ago **Points of Disruption in the Music Education Curriculum Volume 2 Individual Changes** is one of two volumes that bring together applied suggestions analyses and best practices for disrupting cycles of replication in the curriculum of K 12 and collegiate music education programs in the United States and beyond considering disruption as a force for positive change Identifying specific strategies for interrupting or reimagining traditional practices the contributors provide music teachers and music educators with a variety of potential practical approaches to creating changes that foster a better musical education at all levels of the curriculum This second volume focuses on changes that can be implemented by individual educators covering topics including transcultural approaches student teacher power relations methods courses integrated music education and administrator support of teacher agency student teacher power relations and reimagining music education Bringing together 6 thought provoking chapters this book offers a diverse set of concrete strategies that will be useful to a wide range of music education stakeholders including teachers administrators and curriculum designers

**The Oxford Handbook of Social Justice in Music Education** Cathy Benedict,Patrick K. Schmidt,Gary Spruce,Paul Woodford,2015 The Oxford Handbook of Social Justice in Music Education provides a comprehensive overview and scholarly analyses of challenges relating to social justice in musical and educational practice

worldwide and provides practical suggestions that should result in more equitable and humane learning opportunities for students of all ages **Philosophy of Music Education Review**, 2016 The Quarterly Journal of Music Teaching and Learning, 1991

**Rethinking Music Education and Social Change** Alexandra Kertz-Welzel, 2021-11-23 Rethinking Music Education and Social Change assesses music education's relation to societal transformation and offers an imaginative yet critical vision for music education as utopian theory and practice *Southeastern Journal of Music Education*, 1998

**The Washington Conservatory of Music and African-American Musical Experience, 1903-1941** Sarah Carr Liggett Schmalenberger, 2004 In 1903 Harriett Gibbs Marshall the first African American woman graduate of the Oberlin Conservatory of Music opened the Washington Conservatory of Music This was the first private conservatory owned and operated exclusively by black Americans Most of the instructors were female graduates of leading music schools and the majority of the students were women This project examines the repertoire studied and performed at the Washington Conservatory in order to suggest that its program of study supported the genesis of a black canon developing in the United States Several concert programs from the school thematize racial accomplishment by featuring works by prominent black composers An investigation of repertoire courses letters and financial records of the school describe the means by which Marshall negotiated a place within white dominated society using the cultural currency of high concert music In addition Marshall's career illustrates the contributions that black American women have made in shaping musical practice in the United States through their work as teachers and administrators

**Proceedings of the Annual Meeting** National Association of Schools of Music, 2001 **Spotlight on Transition to Teaching Music** MENC, the National Association for Music Education (U.S.), 2004 The latest title in the popular Spotlight series this timely book focuses on recruitment and retention of music teachers a crucial issue in these days of budget constraints Arranged chronologically it features a collection of articles from state journals focusing on issues such as mentoring teacher shortages burnout and professional development options **Handbook of Research on Music Teaching and Learning** Richard Colwell, Music Educators National Conference (U.S.), 1992 Dimensions of Musical Learning and Teaching Eunice Boardman, 2002 A follow up to Dimensions of Musical Thinking Based on research performed during the past ten years related to thinking and learning and its application to classroom experience Provides information and guidelines for music educators so that they may be better prepared to structure classroom environments that truly engage students in thinking musically Emphasizes research based techniques for instructing young people to function effectively in the new millennium with particular focus on recent observations that music study enhances skills in other subjects **Catholic Music Educators Bulletin**, 1965

**Proceedings of the ... World Conference of the International Society for Music Education** International Society for Music Education. World Conference, 1994 **The Mountain Lake Reader**, 2004 **Kansas Music Review**, 2001

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