



# The Making Of Music

**George Martin**



## **The Making Of Music:**

**Making Music** George Martin, 1983      *Steal This Music* Joanna Teresa Demers, 2010-01-25 Is music property Under what circumstances can music be stolen Such questions lie at the heart of Joanna Demers's timely look at how overzealous intellectual property IP litigation both stifles and stimulates musical creativity A musicologist industry consultant and musician Demers dissects works that have brought IP issues into the mainstream culture such as DJ Danger Mouse's Grey Album and Mike Batt's homage gone wrong to John Cage's silent composition 4 33 Demers also discusses such artists as Ice Cube DJ Spooky and John Oswald whose creativity is sparked by their defiant circumvention of licensing and copyright issues Demers is concerned about the fate of transformative appropriation the creative process by which artists and composers borrow from and respond to other musical works In the United States only two elements of music are eligible for copyright protection the master recording and the composition lyrics and melody itself Harmony rhythm timbre and other qualities that make a piece distinctive are virtually unregulated This two tiered system had long facilitated transformative appropriation while prohibiting blatant forms of theft The advent of digital file sharing and the specter of global piracy changed everything says Demers Now record labels and publishers are broadening the scope of IP infringement to include allusive borrowing in all forms sampling celebrity impersonation even Girl Scout campfire sing alongs Paying exorbitant licensing fees or risking even harsher penalties for unauthorized borrowing have become the only options for some musicians Others however creatively sidestep not only the law but also the very infrastructure of the music industry Moving easily between techno and classical between corporate boardrooms and basement recording studios Demers gives us new ways to look at the tension between IP law musical meaning and appropriation and artistic freedom

Vaughan Williams on Music Ralph Vaughan Williams, 2008 Concert audiences have an enduring affection for the music of Ralph Vaughan Williams a composer of dance symphony opera song hymnody and film music serious scholarship on his music is currently enjoying a revival 2008 marks the 50th anniversary of Vaughan Williams passing This collection brings together a host of lively writings some for the first time and many for the first time since their initial publication by one of the most articulate beloved and engaging English composers Making available essays articles broadcasts and speech transcripts from 1901 1958 Vaughan Williams on Music exemplifies the multi faceted nature of his contributions active supporter of amateur music and English music a leader in the folksong revival educator performer and polemicist Vaughan Williams was one of the cultural giants of his day a figure of iconic stature whose influence stretched far beyond musical circles his friendships with Bertrand Russell and G M Trevelyan and his tireless work on behalf of a variety of organizations and causes from Jewish refugees to the Third Programme gave him a unique place in British national life He also had a powerful influence in the United States at a time when the international relationship was approaching its zenith Through all these perspectives the words are unmistakably those of a practicing composer a young composer at the turn of the last century trying to find his own musical voice amid widely

diverse stylistic influences of the dominant and successful figures of Brahms Strauss and Tchaikovsky and a mature composer in the mid century having found that glorious voice which continues to resound across the globe The volume will be an important contribution to the literature not only on British music but also on nineteenth and twentieth century British cultural and intellectual life as a whole placing Vaughan Williams political and aesthetic thought in a broader cultural perspective

**Analyzing Popular Music** Allan F. Moore, 2003-05-22 How do we know music We perform it we compose it we sing it in the shower we cook sleep and dance to it Eventually we think and write about it This book represents the culmination of such shared processes Each of these essays written by leading writers on popular music is analytical in some sense but none of them treats analysis as an end in itself The book presents a wide range of genres rock dance TV soundtracks country pop soul easy listening Turkish Arabesk and deals with issues as broad as methodology modernism postmodernism Marxism and communication It aims to encourage listeners to think more seriously about the social consequences of the music they spend time with and is the first collection of such essays to incorporate contextualisation in this way

**Yodeling and Meaning in American Music** Timothy E. Wise, 2016-10-28 Timothy E Wise presents the first book to focus specifically on the musical content of yodeling in our culture He shows that yodeling serves an aesthetic function in musical texts A series of chronological chapters analyzes this musical tradition from its earliest appearances in Europe to its incorporation into a range of American genres and beyond Wise posits the reasons for yodeling's changing status in our music How and why was yodeling introduced into professional music making in the first place What purposes has it served in musical texts Why was it expunged from classical music Why did it attach to some popular music genres and not others Why does yodeling now appear principally at the margins of mainstream tastes To answer such questions Wise applies the perspectives of critical musicology semiotics and cultural studies to the changing semantic associations of yodeling in an unexplored repertoire stretching from Beethoven to Zappa This volume marks the first musicological and ideological analysis of this prominent but largely ignored feature of American musical life Maintaining high scholarly standards but keeping the general reader in mind the author examines yodeling in relation to ongoing cultural debates about singing music as art social class and gender Chapters devote attention to yodeling in nineteenth century classical music the nineteenth century Alpine themed song in America the Americanization of the yodel Jimmie Rodgers and cowboy yodeling among other topics

**Praxial Music Education** David J Elliot, 2009-01-06 Praxial Music Education is a collection of essays by nineteen internationally recognized scholars in music education Each essay offers 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 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 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 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 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 but will globalize current discussions and applications of the praxial philosophy and emphasize the positive and practical values of collaborative efforts in music education Paul Whiteman: Pioneer in American Music, 1930-1967 Don Rayno, 2003 In this second volume of Rayno's magisterial treatment of the life and music of this remarkable maestro Whiteman's career during the second half of his life is explored in the fullest detail as Whiteman conquers the worlds of theater and vaudeville the concert hall radio **Toward a Sound Ecology** Jeff Todd Titon, 2020-08-25 How does sound ecology an acoustic connective tissue among communities also become a basis for a healthy economy and a just community Jeff Todd Titon's lived experiences shed light on the power of song the ecology of musical cultures and even cultural sustainability and resilience In *Toward a Sound Ecology* Titon's collected essays address his growing concerns with people making music holistic ecological approaches to music and sacred transformations of sound Titon also demonstrates how to conduct socially responsible fieldwork and compose engaging and accessible ethnography that speaks to a diverse readership *Toward a Sound Ecology* is an anthology of Titon's key writings which are situated chronologically within three particular areas of interest fieldwork cultural and musical sustainability and sound ecology According to Titon a foundational figure in folklore and ethnomusicology a re-orientation away from a world of texts and objects and toward a world of sound connections will reveal the basis of a universal kinship **Contemporary Archaeology and the City** Laura McAtackney, Krysta Ryzewski, 2017-07-14 *Contemporary Archaeology and the City* foregrounds the archaeological study of post industrial and other urban transformations through a diverse international collection of case studies Over the past decade contemporary archaeology has emerged as a dynamic force for dissecting and contextualizing the material complexities of present day societies Contemporary archaeology challenges conventional anthropological and archaeological conceptions of the past by pushing temporal boundaries closer to if not into the present The volume is organized around three themes that highlight the multifaceted character of urban transitions in present day cities creativity ruination and political action The case studies offer comparative perspectives on transformative global urban processes in local contexts through research conducted in the struggling post industrial cities of Detroit Belfast Indianapolis Berlin Liverpool Bel m and post Apartheid Cape Town as well as the thriving urban centres of Melbourne New York City London Chicago and Istanbul Together the volume contributions demonstrate how the contemporary city is an urban palimpsest comprised by archaeological assemblages of the built environment the surface and buried sub surface that are traces of the various pasts entangled with one another in the present This volume aims to position the city as one of the most important and dynamic arenas for archaeological studies of the contemporary by presenting a range of theoretically engaged case

studies that highlight some of the major issues that the study of contemporary cities pose for archaeologists [The Bold and The Terrible: How To Become a Superstar With Just an iPad, \\$60, and Two Weeks](#) Bunny Ultramod,2011-04-23 Included are the following essays Post Scarcity Superstar Creating music in a world where there is an infinite amount of free music Fast Cheap and Out of Control How to make your own goddamn music and why nobody can stop you Two Weeks to An Album How we did it how you can do it too why people will hate you for it and why you should do it anyway Be Terrible Sometimes the best thing you can do is be the worst you can be The iPad The Ultimate Decadent Instrument The dubious pleasures of making music on a device that is so unforgivably artificial On Being a Superstar Notes and warnings on the nature of fame and how to enjoy it if it happens to you **Music as Creative Practice** Nicholas Cook,2018-02-01 Until recently ideas of creativity in music revolved around composers in garrets and the lone genius But the last decade has witnessed a sea change musical creativity is now overwhelmingly thought of in terms of collaboration and real time performance Music as Creative Practice is a first attempt to synthesize both perspectives It begins by developing the idea that creativity arises out of social interaction of which making music together is perhaps the clearest possible illustration and then shows how the same thinking can be applied to the ostensibly solitary practices of composition The book also emphasizes the contextual dimensions of musical creativity ranging from the prodigy phenomenon long term collaborative relationships within and beyond the family and creative learning to the copyright system that is supposed to incentivize creativity but is widely seen as inhibiting it Music as Creative Practice encompasses the classical tradition jazz and popular music and music emerges as an arena in which changing concepts of creativity from the old myths about genius to present day sociocultural theory can be traced with particular clarity The perspective of creativity tells us much about music but the reverse is also true and this fifth and last instalment of the Studies in Musical Performance as Creative Practice series offers an approach to musical creativity that is attuned to the practices of both music and everyday life **The Oxford Handbook of Community Music** Brydie-Leigh Bartleet, Lee Higgins,2018-02-01 Community music as a field of practice pedagogy and research has come of age The past decade has witnessed an exponential growth in practices courses programs and research in communities and classrooms and within the organizations dedicated to the subject The Oxford Handbook of Community Music gives an authoritative and comprehensive review of what has been achieved in the field to date and what might be expected in the future This Handbook addresses community music through five focused lenses contexts transformations politics intersections and education It not only captures the vibrant dynamic and divergent approaches that now characterize the field but also charts the new and emerging contexts practices pedagogies and research approaches that will define it in the coming decades The contributors to this Handbook outline community music's common values that center on social justice human rights cultural democracy participation and hospitality from a range of different cultural contexts and perspectives As such The Oxford Handbook of Community Music provides a snapshot of what has become a truly global phenomenon **Music**

**from Behind the Bridge** Shannon Dudley, 2008 Music from behind the Bridge tells the story of the steelband a symbol of Trinidadian culture from the point of view of musicians who overcame disadvantages of poverty and prejudice with their extraordinary ambition *The ^AOxford Handbook of Time in Music* Mark Doffman, Emily Payne, Toby Young, 2021-12-17 The Oxford Handbook of Time in Music brings together philosophical psychological and socio cultural understandings of time in music highlighting the act of making as both cultural construction while also referring to the perceptual cognitive underpinnings that allow us to make sense of time in music **Excursions in World Music** Timothy Rommen, Bruno Nettl, 2020-09-17 Excursions in World Music is a comprehensive introductory textbook to the musics of the world creating a panoramic experience for students by engaging the many cultures around the globe and highlighting the sheer diversity to be experienced in the world of music At the same time the text illustrates the often profound ways through which a deeper exploration of these many different communities can reveal overlaps shared horizons and common concerns in spite of and because of this very diversity The new eighth edition features six brand new chapters including chapters on Japan Sub Saharan Africa China and Taiwan Europe Maritime Southeast Asia and Indigenous Peoples General updates have been made to other chapters replacing visuals and updating charts statistics Another major addition to the eighth edition is the publication of a companion Reader entitled Critical Themes in World Music Each chapter in the Reader is designed to introduce students to a theoretical concept or thematic area within ethnomusicology and illustrate its possibilities by pointing to case studies drawn from at least three chapters in Excursions in World Music Chapters include the following topics Music Gender and Sexuality Music and Ritual Coloniality and World Music Music and Space Music and Diaspora Communication Technology Media Musical Labor Musical Value and Music and Memory Instructors can use this resource as a primary or secondary path through the materials either assigning chapters from the textbook and then digging deeper by exploring a chapter from the Reader or starting with a Reader chapter and then moving into the musical specifics offered in the textbook chapters Having available both an area studies and a thematic approach to the materials offers important flexibility to instructors and also provides students with additional means of engaging with the musics of the world A companion website with a new test bank and fully updated instructor s manual is available for instructors Numerous resources are posted for students including streamed audio listening additional resources such as links to YouTube videos or websites a musical fundamentals essay introducing concepts such as meter melody harmony form etc interactive quizzes and flashcards **PURCHASING OPTIONS** Textbook and Reader Package Paperback 9781138354630 Textbook Only Hardback 9781138359369 Textbook Only Paperback 9781138359390 Textbook Only eBook 9780429433757 Reader Only Hardback 9781138354562 Reader Only Paperback 9781138354609 Reader Only eBook 9780429424717 **VISIT THE COMPANION WEBSITE** [www.routledgegettextbooks.com/textbooks](http://www.routledgegettextbooks.com/textbooks) 9781138359390 **The Politics of Musical Identity** Annegret Fauser, 2017-07-05 This volume explores the way in which composers performers and critics shaped individual and collective

identities in music from Europe and the United States from the 1860s to the 1950s Selected essays and articles engage with works and their reception by Richard Wagner Georges Bizet in an American incarnation Lili and Nadia Boulanger William Grant Still and Aaron Copland and with performers such as Wanda Landowska and even Marilyn Monroe Ranging in context from the opera house through the concert hall to the salon and from establishment cultures to counter cultural products the main focus is how music permits new ways of considering issues of nationality class race and gender These essays three presented for the first time in English translation reflect the work in both musical and cultural studies of a distinguished scholar whose international career spans the Atlantic and beyond Catalog of Copyright Entries Library of Congress. Copyright Office,1971

*The Oxford Handbook of Medical Ethnomusicology* Benjamin Koen,2008-11-03 This volume establishes the discipline of medical ethnomusicology and expresses its broad potential It also is an expression of a wider paradigm shift of innovative thinking and collaboration that fully embraces both the health sciences and the healing arts

*CMJ New Music Monthly* ,2004 CMJ New Music Monthly the first consumer magazine to include a bound in CD sampler is the leading publication for the emerging music enthusiast NMM is a monthly magazine with interviews reviews and special features Each magazine comes with a CD of 15 24 songs by well established bands unsigned bands and everything in

between It is published by CMJ Network Inc **Music and the Numinous** Richard Elfyn Jones,2007-01-01 The continuum of music what is it what does it do how does it do it has taxed countless philosophers over recorded time and even the verb for what it does express arouse evoke symbolize embody meets with no universal agreement Not always is music admired in the Book of Ezekiel the prophet likens the skilled musician to an ineffectual preacher Richard Elfyn Jones brings new ideas to the conundrum by taking up certain philosophers not usually cited in connection with music in particular Alfred North Whitehead and the classical Greek notion of process as opposed to event and thus of process theology The book opens up an original approach to the transcendent and to many the sacred quality heard in music drawing both upon authorities concerned with the numinous that feeling of awe and attraction behind religious experience and upon his own lifelong engagement with music as scholar teacher and composer Peter Williams former Dean of Music University of Edinburgh



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## **Table of Contents The Making Of Music**

1. Understanding the eBook The Making Of Music
  - The Rise of Digital Reading The Making Of Music
  - Advantages of eBooks Over Traditional Books
2. Identifying The Making Of Music
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an The Making Of Music
  - User-Friendly Interface
4. Exploring eBook Recommendations from The Making Of Music
  - Personalized Recommendations
  - The Making Of Music User Reviews and Ratings
  - The Making Of Music and Bestseller Lists
5. Accessing The Making Of Music Free and Paid eBooks
  - The Making Of Music Public Domain eBooks
  - The Making Of Music eBook Subscription Services
  - The Making Of Music Budget-Friendly Options
6. Navigating The Making Of Music eBook Formats

- ePub, PDF, MOBI, and More
- The Making Of Music Compatibility with Devices
- The Making Of Music Enhanced eBook Features
- 7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of The Making Of Music
  - Highlighting and Note-Taking The Making Of Music
  - Interactive Elements The Making Of Music
- 8. Staying Engaged with The Making Of Music
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers The Making Of Music
- 9. Balancing eBooks and Physical Books The Making Of Music
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection The Making Of Music
- 10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine The Making Of Music
  - Setting Reading Goals The Making Of Music
  - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of The Making Of Music
  - Fact-Checking eBook Content of The Making Of Music
  - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
- 14. Embracing eBook Trends
  - Integration of Multimedia Elements
  - Interactive and Gamified eBooks

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