

Instrumental Beats

Keith Polk

Bedroom Beats & B-sides Laurent Fintoni, 2020 The first decades of the 21st century saw dramatic changes in the music industry as new technology transformed creation, communication, and consumption. Amid this turmoil one change occurred relatively quietly, almost naturally: so-called bedroom producers, music makers raised on hip-hop and electronic music, went from anonymous, often unseen creators to artists in their own right. In *Bedroom Beats & B-sides: Instrumental Hip Hop & Electronic Music at the Turn of the Century*, Laurent Fintoni details the rise of a new generation of bedroom producers at the turn of the century through the stories of various instrumental hip-hop and electronic music scenes. From trip-hop, jungle, illbient, and IDM in the 1990s to just beats in the late 2000s, the book explores how these scenes acted as incubators for new ideas about composition and performance that are now taken for granted. Combining social, cultural, and musical history with extensive research, the book tells the B-side stories of hip-hop and electronic music from the 1990s to the 2010s and explores the evolution of a modern beat culture from local scenes to a global community via the diverse groups of fringe idealists who made it happen and the external forces that shaped their efforts. Includes quotes and stories drawn from more than 100 interviews with producers, DJs, label owners, and more including James Lavelle, Charlie Dark, Luke Vibert, Mark Pritchard, Flying Lotus, Georgia Anne Muldrow, El-P, Hudson Mohawke, Kode9, Prefuse 73, Anti Pop Consortium, Dabrye, Waajeed, Tekilatex, Ghislain Poirier, Kutmah, LuckyMe, Benji B, The Bug, and many more. *Bedroom Beats & B-sides* is the first comprehensive history of the instrumental hip-hop and electronic scenes and a truly global look at a thirty-year period of modern music culture based on a decade of research and travel across Europe, North America, and Japan.

Instrumental James Rhodes, 2017-02-07 “A mesmeric combination of vivid, keen, obsessive precision and raw, urgent energy.” --Zoe Williams, *Guardian* “Thrilling and harrowing . . . Unsurpassed and unsurpassable.” --Sunday Times James Rhodes's passion for music has been his lifeline--the thread that has held through a life encompassing abuse and turmoil. But whether listening to Rachmaninov on a loop as a traumatized teenager or discovering a Bach adagio while in a hospital ward, he survived his demons by encounters with musical miracles. These--along with a chance encounter with a stranger--inspired him to become the renowned concert pianist he is today. *Instrumental* is a memoir like no other: unapologetically candid, boldly outspoken, and surprisingly funny--shot through with a mordant wit, even in its darkest moments. A feature film adaptation of Rhodes's incredible story is now in development from Monumental Pictures and BBC Films, following a competitive bidding war involving major U.S. and U.K. companies. An impassioned tribute to the therapeutic powers of music, *Instrumental* also weaves in fascinating facts about how classical music actually works and about the extraordinary lives of some of the great composers. It explains why and how music has the potential to transform all of our lives.

The Teaching of Instrumental Music Richard Colwell, Michael Hewitt, 2015-08-20 This book introduces music education majors to basic instrumental pedagogy for the instruments and ensembles most commonly found in the elementary and secondary curricula. This text focuses on the core competencies required for teacher certification in instrumental music. The first section of the book focuses on essential issues for a successful instrumental program: objectives, assessment and evaluation, motivation, administrative tasks, and recruiting and scheduling (including block scheduling). The second section devotes a chapter to each wind instrument plus percussion and strings, and includes troubleshooting checklists for each instrument. The third section focuses on rehearsal techniques from the first day through high school.

Teaching Instrumental Music Shelley Jagow, 2007 (Meredith Music Resource). This book is a unique resource for both novice and experienced band directors, gathering effective teaching tools from the best in the field. Includes more than 40 chapters on: curriculum, then and now of North American wind bands, the anatomy of music making, motivation, program organization and administrative leadership, and much more. A wonderful resource for all music educators! Dr. Jagow's book is comprehensive and impressive in scope. An excellent book! Bravo! Frank L. Battisti, Conductor Emeritus, New England Conservatory Wind Ensemble (a href=http://youtu.be/nB4TwZhgn7c target=_blank)Click here for a YouTube video on Teaching Instrumental Music(/a)

World Music Pedagogy, Volume IV: Instrumental Music Education Mark Montemayor, William Coppola, Christopher Mena, 2018-06-14 *World Music Pedagogy, Volume IV: Instrumental Music Education* provides the perspectives and resources to help music educators craft world-inclusive instrumental music programs in their teaching practices. Given that school instrumental music programs—concert bands, symphony orchestras, and related ensembles—have borne musical traditions that broadly reflect Western art music and military bands, instructors are often educated within the European conservatory framework. Yet a culturally diverse and inclusive music pedagogy can enrich, expand, and transform these instrumental music programs to great effect. Drawing from years of experience as practicing music educators and band and orchestra leaders, the authors present a vision characterized by both real-world applicability and a great depth of perspective. Lesson plans, rehearsal strategies, and vignettes from practicing teachers constitute valuable resources. With carefully tuned ears to intellectual currents throughout the broader music education community, *World Music Pedagogy, Volume IV* provides readers with practical approaches and strategies for creating world-inclusive instrumental music programs.

Music for a Mixed Taste Steven Zohn, 2015 Georg Philipp Telemann gave us one of the richest legacies of instrumental music from the eighteenth century. Though considered a definitive contribution to the genre during his lifetime, his concertos, sonatas, and suites were then virtually ignored for nearly two centuries following his death. Yet these works are now among the most popular in the baroque repertory. In *Music for a Mixed Taste*, Steven Zohn considers Telemann's music from stylistic, generic, and cultural perspectives. He investigates the composer's cosmopolitan mixed taste--a blending of the French, Italian, English, and Polish national styles--and his imaginative expansion of this concept to embrace mixtures of the old (late baroque) and new (galant) styles. Telemann had an equally remarkable penchant for generic amalgamation, exemplified by his pioneering role in developing hybrid types such as the sonata in concerto style (*Sonate auf Concertenart*) and overture-suite with solo instrument (*Concert en ouverture*). Zohn examines the extramusical meanings of Telemann's characteristic overture-suites, which bear descriptive texts associating them with literature, medicine, politics, religion, and the natural world, and which acted as vehicles for the composer's keen sense of musical humor. Zohn then explores Telemann's unprecedented self-publishing enterprise at Hamburg, and sheds light on the previously unrecognized borrowing by J.S. Bach from a Telemann concerto. *Music for a Mixed Taste* further reveals how Telemann's style polonaise generates musical and social meanings through the timeless oppositions of Orient-Occident, urban-rural, and serious-comic.

Allusion as Narrative Premise in Brahms's Instrumental Music Jacquelyn E. C. Sholes, 2018-05-24 Who inspired Johannes Brahms in his art of writing music? In this book, Jacquelyn E. C. Sholes provides a fresh look at the ways in which Brahms employed musical references to works of earlier composers in his own instrumental music. By analyzing newly identified allusions alongside previously known musical references in works such as the B-Major Piano Trio, the D-Major Serenade, the First Piano Concerto, and the Fourth Symphony, among others, Sholes demonstrates how a historical reference in one movement of a work seems to resonate meaningfully, musically, and dramatically with material in other movements in ways not previously recognized. She highlights Brahms's ability to weave such references into broad, movement-spanning narratives, arguing that these narratives served as expressive outlets for his complicated, sometimes conflicted, attitudes toward the material to which he alludes. Ultimately, Brahms's music reveals both the inspiration and the burden that established masters such as Domenico Scarlatti, J. S. Bach, Haydn, Mozart, Schubert, Schumann, Wagner, and especially Beethoven represented for him as he struggled to emerge with his own artistic voice and to define and secure his unique position in music history.

Instrumental Music in an Age of Sociability W. Dean Sutcliffe, 2019-10-10 Interprets an eighteenth-century musical repertoire in sociable terms, both technically (specific musical patterns) and affectively (predominant emotional registers of the music).

Beats to the Rhyme Albert D. Patterson, 2014 Author Al Patterson started collecting vinyl in school. He's since amassed a serious collection and deep knowledge of instrumental-only Hip Hop records. These, whether from the obscure depths of the underground or well-known Hip Hop acts, are catalogued alphabetically by artist and a photograph of the record's label. Each entry specifies the artist, title, format, producer, label, year and catalogue number as well as notes and anecdotes about the disc. Many were pressed in such small numbers that they'll never be seen outside the pages of this book.

The Teaching of Instrumental Music Richard Colwell, Michael Hewitt, Mark Fonder, 2017-10-12 *The Teaching of Instrumental Music*, Fifth Edition

introduces music education majors to basic instrumental pedagogy for the instruments and ensembles commonly found in the elementary and secondary curricula. It focuses on the core competencies required for teacher certification in instrumental music, with the pervasive philosophy to assist teachers as they develop an instrumental music program based on understanding and respecting all types of music. Parts I and II focus on essential issues for a successful instrumental program, presenting first the history and foundations, followed by effective strategies in administrative tasks and classroom teaching. Parts III, IV, and V are devoted to the skills and techniques of woodwind, brass and percussion, and string instruments. In all, The Teaching of Instrumental Music is the complete reference for the beginning instrumental teacher, commonly retained in a student's professional library for its unique and comprehensive coverage. NEW TO THIS EDITION: Revision and updating of curriculum developments, such as coordinating State Department of Education student learning objectives with the recent Every Student Succeeds Act (ESSA) New discussion of the NAfME National Standards as they relate to the teaching of instrumental music Revamping of rehearsing instrumental ensembles chapters, including new or expanded sections on programming, choosing quality music, and applying successful rehearsal techniques Updates on references, plus new discussion questions, and websites and internet links A chapter devoted to classroom guitar Updates on the use of technology for teaching and learning music More on healthy performance practice, marching band, and jazz band Online materials located in the eResources section on the Routledge website.

Musical Expression Mathis Lussy,1892

Essential Preparation for Beginning Instrumental Music Instruction Edwin E. Gordon,2010

Reaching and Teaching All Instrumental Music Students Kevin Mixon, national board-certified teacher, composer and author of “Reaching and Teaching All Instrumental Students”,2011-07-16 Reaching and Teaching All Instrumental Music Students draws from credible research and established approaches to offer practical applications for the variety of music classrooms teachers face today, many of which are not ideal. Kevin Mixon shares successful techniques for recruiting and retention, garnering program support, teaching for diverse learning styles and exceptional students, classroom management, and teaching notation, composition, and improvisation.

Sustaining Musical Instruments / Food and Instrumental Music Gisa Jähnichen,2021-11-21 This 7th volume of SIMP is dedicated to two large themes that were discussed in the last Study Group Symposium held online and arranged by the Music Faculty of the University of the Visual and Performing Arts, Colombo, Sri Lanka, in March 2021: ``Re-invention and Sustainability of Musical Instruments" and ``Instrumental Music and Food". Thirteen contributions were compiled in this volume relating to the first theme, while seven contributions were chosen to represent the second. The first part of the contributions illustrates that musical instruments have a long and regionally intertwined history. Often it is hard to say who invented a specific type first as well as to answer if musical instruments were used symbolically or supported in any way supported regional cultural aspects, or what feature of musical instruments had the strongest impact on local developments. The last seven contributions deal with various phenomena such as banquet music, ritual music and food offerings, instrumental ambience music, and festivals.

Sizhu Instrumental Music of South China Alan Robert Thrasher,2008 According to a reader's report, this is one of the finest studies on (any kind of) Chinese music to emerge in recent years. Based on extensive fieldwork and a thorough knowledge of the scholarly literature, the author examines the theoretical underpinnings of the 'silk and bamboo' instrumental ensemble traditions of the Chaozhou, Hakka and Cantonese peoples of South China. Stepping back far into history, the book opens with a penetrating examination of Confucian theory, the ancient corpus of behavioral doctrine which promoted music as a means of achieving social harmony and which, together with Daoist belief, exercised unusually strong influence over common-practice music and aesthetics. This is followed by a rigorous analysis of the music itself, focusing upon linear and modal structures and performance styles which reflect a fascinating mix of ancient ideologies and more recent influences.

German Instrumental Music of the Late Middle Ages Keith Polk,2004 This book describes instrumental music and its context in German society of the late middle ages - from about 1350 to 1520. Players at that time improvised, much like jazz musicians of our day, but because they did not use notated music, only scant remnants of their activity have survived in written sources, and much has been left obscure. This book attempts to reconstruct an image of their music, discussing the instruments, ensembles, and performance practices of the time. What emerges from this study is a fundamental reappraisal of late medieval culture. A musical life is reconstructed which was not only extraordinary in its own time, but which also laid the foundations of an artistic culture that later produced such giants as Schütz, Bach, Mozart and Beethoven.

The Rise of Instrumental Music and Concert Series in Paris, 1828-1871 Jeffrey Cooper,1983

Music and Image in Concert Meghan Stevens,2009 In 'Music and Image in Concert' composer, graphic designer and writer Meghan Stevens explores the implications to music when images are presented in music concerts. But how do artistic directors ensure that listeners aren't more engaged by the images than the music? Stevens presents a number of concepts that aim to maintain musical salience over added image in the instrumental music concert. This is to avoid the situation that occurs in film where the music is backgrounded and often not heard or not remembered. These concepts cover a range of music-image characteristics including narrative, synchronisation, rhythm, tempo, meaning, emotion, structure, genre, integration, interpretation, voice and text. As there is little research in this new field, these original concepts draw on a number of other disciplines including film, music-video, multimedia, cognitive psychology, psychomusicology, education and music philosophy. This book provides a practical approach for adding image to the music concert.

The Finale in Western Instrumental Music Michael Talbot,2001 The knowledge that finales are by tradition (and perhaps also necessarily) 'different' from other movements has been around a long time, but this is the first time that the special nature of finales in instrumental music has been examined comprehensively and in detail. Three main types of finale, labelled 'relaxant', 'summative', and 'valedictory', are identified. Each type is studied closely, with a wealth of illustration and analytical commentary covering the entire period from the Renaissance to the present day. The history of finales in five important genres -- suite, sonata,string quartet, symphony, and concerto -- is traced, and the parallels and divergences between these traditions are identified. Several wider issues are mentioned, including narrativity, musical rounding, inter-movement relationships, and the nature of codas. The book ends with a look at the finales of all Shostakovich's string quartets, in which examples of most of the types may be found.

Instrumental Music Printed Before 1600 Howard Mayer Brown,1965

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