

URBAN MUSIC 122

JAMES WALKER

📖 **URBAN MUSIC AND ENTREPRENEURSHIP** Joy White,2016-11-03 Youth unemployment in the UK remains around the one million mark, with many young people from impoverished backgrounds becoming and remaining NEET (Not in Education, Employment, or Training). However, the NEET categorisation covertly disguises and obscures the significance of the diverse range of activities, achievements and accomplishments of those who operate in the informal creative economy. With grime music and its related enterprise a key component of the urban music economy, this book employs the inherent contradictions and questions that emerge from an exploration of the grime music scene to build a complex reading of the socio-economic significance of urban music. Incorporating insightful dialogue with the participants in this economy, White challenges the prevailing wisdom on marginalised young people, whilst also confronting the assumption that the inertia and localisation of the grime culture results from its close links to NEET members and the informal sector. Offering an ethnographic and timely critique of the NEET classification, this compelling book would be suitable for undergraduate and post-graduate students interested in urban studies, business, work and labour, education and employment, ethnography, music, and cultural studies.

📖 **SCHOOLING HIP-HOP** Marc Lamont Hill,Emery Petchauer,2015-04-26 This book brings together veteran and emerging scholars from a variety of fields to chart new territory for hip-hop based education. Looking beyond rap music and the English language arts classroom, innovative chapters unpack the theory and practice of hip-hop based education in science, social studies, college composition, teacher education, and other fields. Authors consider not only the curricular aspects of hip-hop but also how its deeper aesthetics such as improvisational freestyling and competitive battling can shape teaching and learning in both secondary and higher education classrooms. Schooling Hip-Hop will spark new and creative uses of hip-hop culture in a variety of educational settings. Contributors: Jacqueline Celemencki, Christopher Emdin, H. Bernard Hall, Decoteau J. Irby, Bronwen Low, Derek Pardue, James Braxton Peterson, David Stovall, Eloise Tan, and Joycelyn A. Wilson “Hip hop has come of age on the broader social and cultural scene. However, it is still in its infancy in the academy and school classrooms. Hill and Petchauer have assembled a powerful group of scholars who provide elegantly theoretical and practically significant ways to consider hip hop as an important pedagogical strategy. This volume is a wonderful reminder that ‘Stakes is high!’” —Gloria Ladson-Billings, Kellner Family Chair in Urban Education, University of Wisconsin-Madison “This book is a bold, ambitious attempt to chart new intellectual, theoretical, and pedagogical directions for Hip-Hop Based Education. Hill and Petchauer are to be commended for pushing the envelope and stepping up to the challenge of taking HHBE to the next level.” —Geneva Smitherman, University Distinguished Professor Emerita, English and African American and African Studies, Michigan State University

📖 **MUSIC, SONG, DANCE, AND THEATER** Melvin Delgado,2017-10-26 The performing arts is one particular area of youth community practice can that can be effectively tapped to attract youth within schools and out-of-school settings, or what has been referred to as the third area between school and family. These settings are non-stigmatizing, highly attractive community-based venues that serve youth and their respective communities. They can supplement or enhance formal education, providing a counter-narrative for youth to resist the labels placed on them by serving as a vehicle for reactivity and self-expression. Furthermore, the performing arts are a mechanism through which creative expression can transpire while concomitantly engaging youth in creative expression that is transformative at the individual and community level. Music, Song, Dance, and Theater explores the innovative programs and interventions in youth community practice that draw on the performing arts as a way to reach and engage the target populations. The book draws from the rich literature bases in community development and positive youth development, as well as from performing arts therapy and group interventions, offering a meeting point where innovative programs have emerged. All in all, the text is an invaluable resource for graduate social work and performing arts students, practitioners, and scholars.

📖 **Urban Music Education** Kate Fitzpatrick-Harnish,2015 The prevailing discourse surrounding urban music education suggests the deficit-laden notion that urban school settings are less than, rather than different than, their counterparts. Through the lens of contextually-specific teaching, this book provides a counternarrative on urban music education that encourages urban music teachers to focus on the strengths of their students as their primary resource. Through a combination of research-based strategies and practical suggestions from the author’s own experience teaching music in urban settings, the book highlights important issues for teachers to consider, such as culturally relevant pedagogy, the opportunity gap, race, ethnicity, socioeconomic status, musical content, curricular change, music program development, student motivation, and strategies for finding inspiration and support. Throughout the book, the stories of five highly successful urban music teachers are highlighted, providing practical, real-world advice for music teachers across the domains of general, choral, band, and string music teaching. Recognizing that the term urban can encompass a wide variety of different school and community settings, this book challenges all teachers who work in under-served and under-resourced settings to take a critical look at their own music classroom and work to tailor their pedagogy to meet the particular needs of their students.

📖 **Hip Hop Genius** Sam Seidel,2011-05-16 An account of the High School for Recording Arts in St. Paul, Minnesota that demonstrates how hip-hop-based education can be a powerful medium for cultivating creativity and engaging students.

📖 **Church and Worship Music in the United States** James Michael Floyd,Avery T. Sharp,2016-08-12 This fully updated second edition is a selective annotated bibliography of all relevant published resources relating to church and worship music in the United States. Over the past decade, there has been a growth of literature covering everything from traditional subject matter such as the organ works of J.S. Bach to newer areas of inquiry including folk hymnology, women and African-American composers, music as a spiritual healer, to the music of Mormon, Shaker, Moravian, and other smaller sects. With multiple indices, this book will serve as an excellent tool for librarians, researchers, and scholars sorting through the massive amount of material in the field.

📖 **MUSIC, SOUND, AND ARCHITECTURE IN ISLAM** Michael Frishkopf,Federico Spinetti,2018-03-13 Bringing together the perspectives of ethnomusicology, Islamic studies, art history, and architecture, this edited collection investigates how sound production in built environments is central to Muslim religious and cultural expression.

📖 **MUSIC AND TRADITIONS OF THE ARABIAN PENINSULA** Lisa Urkevich,2014-12-17 Music and Traditions of the Arabian Peninsula provides a pioneering overview of folk and traditional urban music, along with dance and rituals, of Saudi Arabia and the Upper Gulf States of Kuwait, Bahrain, and Qatar. The nineteen chapters introduce variegated regions and subcultures and their rich and dynamic musical arts, many of which heretofore have been unknown beyond local communities. The book contains insightful descriptions of genres, instruments, poetry, and performance practices of the desert heartland (Najd), the Arabian/Persian Gulf shores, the great western cities including Makkah and Medinah, the southwestern mountains, and the hot Red Sea coast. Musical customs of distinctive groups such as Bedouin, seafarers, and regional women are explored. The book is packaged with an audio CD and almost 200 images including a full color photo essay, numerous music transcriptions, a glossary with over 400 specialized terms, and original Arabic script alongside key words to assist with further research. This book provides a much-needed introduction and organizational structure for the diverse and complex musical arts of the region.

📖 **Interactive Composition** V. J. Manzo,Will Kuhn,2015 Manzo and Kuhn provide readers with all the practical skills and insights necessary to compose and perform electronic music in a variety of popular styles. Even those with little experience with digital audio software will learn to design powerful systems that facilitate their own compositional ideas.

📖 **A Turbulent Voyage** Floyd Windom Hayes,2000 This anthology is designed to introduce the reader to the contours and content of African American studies. The text and readings included here not only impart information but seek as their foremost goal to precipitate in the reader an awareness of the complex and changing character of the African American experience--its origins, developments, and future challenges. The book aims to engage readers in the critical analysis of a broad spectrum of subjects, themes, and issues--ancient and medieval Africa, Western European domination and African enslavement, resistance to oppression, African American expressive culture, family and educational policies, economic and political matters, and the importance of ideas. The materials included in this anthology comprise a discussion of some of the fundamental problems and prospects related to the African American experience that deserve attention in a course in African American studies. African American studies is a broad field concerned with the examination of the black experience, both historically and presently. Hence, the subjects, themes, and issues included in this text transcend the narrow confines of traditional academic disciplinary boundaries. In selecting materials for this book, Floyd W. Hayes was guided by a developmental or historical approach in the general compilation of each section’s readings. By doing so, the author hopes that the reader will be enabled to arrive at a critical understanding of the conditions and forces that have influenced the African American experience. A Collegiate Press book

📖 **The Book of Salsa** Cesar Miguel Rondon,2008-03-10 Salsa is one of the most popular types of music listened to and danced to in the United States. Until now, the single comprehensive history of the music--and the industry that grew up around it, including musicians, performances, styles, movements, and production--was available only in Spanish. This lively translation provides for English-reading and music-loving fans the chance to enjoy Cesar Miguel Rondon’s celebrated El libro de la salsa. Rondon tells the engaging story of salsa’s roots in Puerto Rico, Cuba, Colombia, the Dominican Republic, and Venezuela, and of its emergence and development in the 1960s as a distinct musical movement in New York. Rondon presents salsa as a truly pan-Caribbean phenomenon, emerging in the migrations and interactions, the celebrations and conflicts that marked the region. Although salsa is rooted in urban culture, Rondon explains, it is also a commercial product produced and shaped by professional musicians, record producers, and the music industry. For this first English-language edition, Rondon has added a new chapter to bring the story of salsa up to the present.

📖 **The Bloomsbury Handbook of Popular Music, Space and Place** Geoff Stahl,J. Mark Percival,2022-01-13 Popular music scholars have long been interested in the connection between place and music. This collection brings together a number of key scholars in order to introduce readers to concepts and theories used to explore the relationships between place and music. An interdisciplinary volume, drawing from sociology, geography, ethnomusicology, media, cultural, and communication studies, this book covers a wide-range of topics germane to the production and consumption of place in popular music. Through considerations of changes in technology and the mediascape that have shaped the experience of popular music (vinyl, iPods, social media), the role of social difference and how it shapes sociomusical encounters (queer spaces, gendered and racialised spaces), as well as the construction and representations of place (musical tourism, city branding, urban mythologies), this is an up-to-the-moment overview of central discussions about place and music. The contributors explore a range of contexts, moving from

THE STUDIO TO THE STAGE, THE CITY TO THE SUBURB, THE BEDROOM TO FESTIVAL, FROM NIGHTCLUB TO MUSEUM, WITH EACH ENTRY HIGHLIGHTING THE DIVERSE AND COMPLEX WAYS IN WHICH MUSIC AND PLACE ARE MUTUALLY CONSTITUTIVE.

THE GAMES BLACK GIRLS PLAY KYRA D. GAUNT,2006-02-06 ILLUSTRATES HOW BLACK MUSICAL STYLES ARE INCORPORATED INTO THE EARLIEST GAMES AFRICAN AMERICAN GIRLS LEARN--HOW, IN EFFECT, THESE GAMES CONTAIN THE DNA OF BLACK MUSIC. DRAWING ON INTERVIEWS, RECORDINGS OF HANDCLAPPING GAMES AND CHEERS, AND HER OWN OBSERVATION AND MEMORIES OF GAMEPLAYING, GAUNT ARGUES THAT BLACK GIRLS’ GAMES ARE CONNECTED TO LONG TRADITIONS OF AFRICAN AND AFRICAN AMERICAN MUSICMAKING, AND THAT THEY TEACH VITAL MUSICAL AND SOCIAL LESSONS THAT ARE CARRIED INTO ADULTHOOD. - FROM PUBLISHER INFORMATION.

A BRIEF HISTORY OF BRAZIL TERESA A. MEADE,2010 PRAISE FOR THE PREVIOUS EDITION: ...[A] CONCISE AND INTERESTING ACCOUNT OF THE HISTOR[Y] OF BRAZIL...--AMERICAN REFERENCE BOOKS ANNUAL

MUSICAL AMERICA’S GUIDE ,1922

HOLY Hip Hop IN THE CITY OF ANGELS CHRISTINA ZANFAGNA,2017-08-29 A FREE EBOOK VERSION OF THIS TITLE IS AVAILABLE THROUGH LUMINOS, UNIVERSITY OF CALIFORNIA PRESS’S OPEN ACCESS PUBLISHING PROGRAM FOR MONOGRAPHS. VISIT WWW.LUMINOSOA.ORG TO LEARN MORE. IN THE 1990s, LOS ANGELES WAS HOME TO NUMEROUS RADICAL SOCIAL AND ENVIRONMENTAL ERUPTIONS. IN THE FACE OF SEVERAL MAJOR EARTHQUAKES AND FLOODS, RIOTS AND ECONOMIC INSECURITY, POLICE BRUTALITY AND MASS INCARCERATION, SOME YOUNG BLACK ANGELENOS TURNED TO HOLY HIP HOP—a MOVEMENT MERGING CHRISTIANITY AND HIP HOP CULTURE—to “SAVE” THEMSELVES AND THE CITY. CONVERTING STREET CORNERS TO OPEN-AIR CHURCHES AND GANGSTA RAP BEATS INTO ANTHEMS OF PRAISE, HOLY HIP HOPPERS USED GOSPEL RAP TO NAVIGATE COMPLICATED SOCIAL AND SPIRITUAL REALITIES AND TO TRANSFORM THE SOUTHLAND’S FRACTURED TERRAINS INTO MUSICAL ZIONS. ARMED WITH BEATS, RHYMES, AND BIBLES, THEY JOURNEYED THROUGH BLACK LUTHERAN CONGREGATIONS, PRISON MINISTRIES, AFRICAN CHURCHES, REGGAE DANCEHALLS, HIP HOP CLUBS, NATION OF ISLAM MEETINGS, AND BLACK LIVES MATTER MARCHES. ZANFAGNA’S FASCINATING ETHNOGRAPHY PROVIDES A CONTEMPORARY AND UNIQUE VIEW OF BLACK LA, OFFERING A MUCH-NEEDED PERSPECTIVE ON HOW MUSIC AND RELIGION INTERTWINE IN PEOPLE’S EVERYDAY EXPERIENCES.

TEACHING MUSIC LISA C DeLORENZO,2019-04-01 THIS TIMELY BOOK EXPLORES TEACHING MUSIC IN THE URBAN SETTING ALONG WITH INTERVIEWS AND JOURNAL ACCOUNTS FROM URBAN MUSIC TEACHERS IN A VARIETY OF SPECIALIZATIONS. WRITTEN FOR PRE-SERVICE MUSIC EDUCATION STUDENTS AND MUSIC TEACHERS NEW TO URBAN TEACHING, THIS IS A MUST-READ FOR THOSE CONSIDERING TEACHING IN THE URBAN SCHOOLS. SELECTED TOPICS INCLUDE CULTURALLY RESPONSIVE TEACHING; WHITE TEACHERS WORKING WITH STUDENTS OF COLOR; NURTURING PEDAGOGY FOR AT-RISK YOUTHS; WORKING WITH ESL STUDENTS AND IMMIGRANT FAMILIES; CREATING A DEMOCRATIC AND SOCIALLY JUST MUSIC CLASSROOM; AND DEVELOPING HABITS OF TEACHING THAT PROMOTE RESILIENCE AND CONFIDENCE IN THE EMOTIONAL, SOCIAL, AND ACADEMIC WELL-BEING OF YOUNG MUSICIANS. A VALUABLE RESOURCE FOR MUSIC TEACHING, THIS BOOK FEATURES AN ACCESSIBLE BLEND OF THEORY AND PRACTICE WITH AUTHENTIC STORIES FROM THE FIELD.

IN Hip Hop Time CATHERINE M. APPERT,2018-11-12 IN THE TWENTY-FIRST CENTURY, SENEGALESE HIP HOP--RAP GALSEN--HAS REVERBERATED THROUGHOUT THE WORLD AS AN EXEMPLAR OF HIP HOP RESISTANCE IN ITS MOBILIZATION AGAINST GOVERNMENT CORRUPTION DURING A SERIES OF TUMULTUOUS PRESIDENTIAL ELECTIONS. YET SENEGALESE HIP HOP’S STORY GOES BEYOND RESISTANCE; IT IS A STORY OF GLOBALIZATION, OF DIASPORIC MOVEMENT AND MEMORY, OF IMAGINED AFRICAN PASTS AND CONTEMPORARY AFRICAN REALITIES, AND OF URBANIZATION AND THE BANALITY OF SOCIO-ECONOMIC STRUGGLE. AT PARTICULAR MOMENTS IN RAP GALSEN’S HISTORY, ORIGIN NARRATIVES LINKED HIP HOP TO A MYTHOLOGIZED AFRICA THROUGH THE SOUNDS OF INDIGENOUS ORALITIES. AT OTHER TIMES, CONTRASTING NARRATIVES HIGHLIGHTED HIP HOP’S EQUALLY MYTHOLOGIZED ROOTS IN THE POSTINDUSTRIAL U.S. INNER CITY AND AFRICAN AMERICAN EXPERIENCE. AS SENEGALESE YOUTH ENGAGE THESE GLOBALLY CIRCULATING NARRATIVES, HIP HOP PERFORMANCE AND ITS STORIES NEGOTIATE THEIR PLACE IN A RAPIDLY CHANGING WORLD. IN Hip Hop Time EXPLORES THIS RELATIONSHIP BETWEEN POPULAR MUSIC AND SOCIAL CHANGE, FRAMING SENEGALESE HIP HOP AS A MUSICAL MOVEMENT DEEPLY TIED TO BOTH INDIGENOUS PERFORMANCE PRACTICES AND CHANGING SOCIAL NORMS IN URBAN AFRICA. AUTHOR CATHERINE APPERT TAKES US FROM SENEGALESE HIP HOP’S BEGINNINGS AMONG COSMOPOLITAN YOUTH IN DAKAR’S AFFLUENT NEIGHBORHOODS IN THE 1980s, TO ITS SPREAD THROUGHOUT THE CITY’S GHETTOIZED WORKING CLASS NEIGHBORHOODS IN THE MID- TO LATE-’90s, AND INTO THE PRESENT DAY, WHERE POLITICAL ACTIVISM AND HIP HOP MUSICALITY VIE FOR POSITION IN LOCAL AND GLOBAL ARENAS. AN ETHNOGRAPHY OF THE INEXTRICABILITY OF MUSICAL AND SOCIAL MEANING IN HIP HOP PRACTICE, IN Hip Hop Time CHARTS NEW INTELLECTUAL TERRITORY IN THE SCHOLARSHIP OF AFRICAN AND GLOBAL HIP HOP.

THE MUSIC OF BLACK AMERICANS EILEEN SOUTHERN,1997 BEGINNING WITH THE ARRIVAL OF THE FIRST AFRICANS IN THE ENGLISH COLONIES, EILEEN SOUTHERN WEAVES A FASCINATING NARRATIVE OF INTENSE MUSICAL ACTIVITY. AS SINGERS, PLAYERS, AND COMPOSERS, BLACK AMERICAN MUSICIANS ARE FULLY CHRONICLED IN THIS LANDMARK BOOK. NOW IN THE THIRD EDITION, THE AUTHOR HAS BROUGHT THE ENTIRE TEXT UP TO DATE AND HAS ADDED A WEALTH OF NEW MATERIAL COVERING THE LATEST DEVELOPMENTS IN GOSPEL, BLUES, JAZZ, CLASSICAL, CROSSOVER, BROADWAY, AND RAP AS THEY RELATE TO AFRICAN AMERICAN MUSIC.

THIS BUSINESS OF URBAN MUSIC JAMES WALKER,2010-07-07 THE FIRST REFERENCE BOOK ALL ABOUT THE BUSINESS SIDE OF GOSPEL AND URBAN MUSIC. HIP-HOP AND R&B HOLD 25 PERCENT OF THE CONSUMER MUSIC MARKET. ANOTHER 20 PERCENT IS HELD BY RELIGIOUS (GOSPEL AND CHRISTIAN) MUSIC, SOUL, DISCO, DANCE, AND JAZZ. HERE’S THE FIRST REFERENCE BOOK TO OFFER SOUND BUSINESS AND LEGAL ADVICE SPECIFICALLY TAILORED TO THESE AREAS OF THE MUSIC INDUSTRY. SECURING A RECORD DEAL, STARTING A LABEL, PUBLISHING MUSIC, MARKETING AND PROMOTING—THIS IS THE INFORMATION THAT TODAY’S MUSICIANS NEED. WITH INSIGHTFUL EXAMPLES, QUOTES, AND ANECDOTES FROM DOZENS OF TOP ARTISTS AND EXECUTIVES, THIS BUSINESS OF URBAN MUSIC IS ENTERTAINING AS WELL AS INFORMATIVE. AUTHOR JAMES J. WALKER, JR., IS A LEADING ENTERTAINMENT LAWYER, REPRESENTING SUCH WELL-KNOWN CLIENTS AS COLE, JAMIE FOXX, DMX, AND MANY OTHERS. NOW HE BRINGS HIS YEARS OF PROFESSIONAL EXPERTISE IN LITIGATION, BUSINESS, INTELLECTUAL PROPERTY, AND CORPORATE LAW TO THIS BUSINESS OF URBAN MUSIC—at A PRICE EVERY ASPIRING MUSICIAN CAN AFFORD.

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