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Emília Barna,Tamás Tófalvy

Creative Music Making at Your Fingertips Gena R. Greher, Suzanne L.

Burton, 2021-02-02 Students are drawn to mobile technologies such as iPads and smartphones because of the sheer endless possibilities of the digital worlds they hold. But how can their potential for stimulating the imagination be effectively used in the music classroom to support students' development of musical thinking? Countering voices that see digital technologies as a threat to traditional forms of music making and music education, this collection explores the many ways in which hand-held devices can be used to promote student learning and provides teachers with guidance on making them a vital presence in their own classrooms. *Creative Music Making at Your Fingertips* features 11 chapters by music education scholars and practitioners that provide tried-and-true strategies for using mobile devices in a variety of contexts, from general music education to ensembles and from K-12 to college classrooms. Drawing on their own experiences with bringing mobile devices and different music apps into the classroom, contributors show how these technologies can be turned into tools for teaching performance, improvisation, and composition. Their practical advice on how pedagogy and mobile technologies can be aligned to increase students' creative engagement with music and help them realize their musical potential makes this book an invaluable resource for music educators who want to be at the forefront of pedagogical transformations made possible by 21st-century technologies.

Musical iPad Thomas Rudolph, Vincent Leonard, 2013-12-01 (Quick Pro Guides).

Thousands of music apps designed to assist you with every aspect of your life as a musician, hobbyist, student, or educator are available for the iPad. This book guides you step by step through the most popular and productive apps for the iPad 2, iPad (3rd or 4th generation), or iPad mini running iOS 6. This book provides guidance for using the best iPad music apps and demonstrates how to apply them in your musical life. The authors, experienced in the creation of music technology textbooks, training, and courses, maintain a companion website that includes useful video tutorials and updates. With *Musical iPad: Performing, Creating, and Learning Music on Your iPad* you'll learn how to: Use musicianship apps to help you stay in tune and keep your voice or instrument in shape * Use cloud storage to share music and data files with other devices * Turn the iPad into a tuner, metronome, and practice aid * Emulate a host of acoustic and electronic instruments * Use your iPad as a virtual sheet music resource for all your performance and practice needs * Learn to play an instrument with your iPad * Compose and share music on your iPad * And much, much more!

Music Apps for Musicians and Music Teachers Elizabeth C. Axford, 2015-02-19 In today's digital age, learning and creating music has never been so easy and affordable. Anyone can enhance their musical knowledge, skills, and creativity with the multitude of music apps available. However, sifting through thousands of music apps in the Apple App Store and Google Play can be a daunting task for any musician or music instructor. But not anymore! Having spent countless hours researching the most interesting useful, educational, fun, and easy-to-use music apps, Elizabeth C. Axford in *Music Apps for Musicians and Music Teachers* surveys the landscape of music-related apps for both iOS and Android mobile devices, including tablets and smartphones. *Music Apps for Musicians and Music Teachers* lists hundreds of music-related apps organized by category, including singing, musical instruments, music theory and composition, songwriting, improvisation, recording, evaluating music performances, listening to music, music history and literature, music appreciation, and more. App developers are listed with each app, including links to their websites for updates and support. The book sections and chapters align with the newly revised National Standards for Music Education released in 2014 by the National Association for Music Education. Suggested activities for educators are provided, as well

as key terms and a bibliography. *Music Apps for Musicians and Music Teachers* is for anyone interested in music, whether hobbyist or professional. It enhances the ability to learn on the go by offering musicians, music students, and music instructors a list of the most useful music apps available.

I Write Music Therefore I Need Staff Paper Maurice Johnson, 2017-01-07 * Brilliant manuscript paper. * 100 pages of 8 staves per page. * 8 1/2 inches wide x 11 inches high

Damn Right I Write Music Spm Books, 2019-10-07 (Manuscript paper) 100-page, 8 staves per page - 8.5 x 11

Hell Yeah I Write Music Spm Books, 2019-11-26

Country Miles Are Longer Than City Miles Craig Evan Royce, 2006-12-20 Unplug the clock. Turn off the television. Put a stack of John Hartford albums on the stereo. Sit back and take a trip to the hills of eastern Kentucky. Come meet other real people among the hills, but don't expect to see any stereotypes of hillbillies or moonshine stills. His tribute to these gentle people is, in the best sense, poetic. His writing flows like a creek running down the piney mountains. Royce has given the world an impressive record of one of the last remnants of American culture still uncontaminated by a plastic mentality. It is hoped this warm and beautiful book will not be an epitaph to the mountain culture, but the start of the renaissance of their natural lifestyle. -Greg Bailey, *Columbia Missourian* *Country Miles are Longer than City Miles*, a sort of Kentucky Foxfire that examines with reverence about 20 of the state's artisans and their work. Royce's book is a genuine artcraft of its own kind, a lovingly carved little piece of work that exudes vibrant enthusiasm from every page. It is good to see ourselves as others see us. In this case, it can bring us back to some sense of ourselves. Commitment to excellence is a rare enough quality in most any human undertaking, and it is this quality that Craig Evan Royce is concerned with in *Country Miles are Longer than City Miles*. -Review by Don Edwards *Herald-Leader Literary Columnist* *The Lexington Herald-Leader* This is a craft book of a different genre. It is the story of the inseparable love that the true craftsman has for his work - and his respect for nature. Each chapter opens with a sepia photo - and every priceless photo tells a story. Interviews with the individual craft folk are written in dialect - and the first-hand mountain memoirs are indeed moving and enlightening simultaneously. Author Royce has compiled a unique and inspiring glimpse into the art of the southern highlands from which all who read, be they craftsmen or not, can benefit. -edited by Susan Bruno, *THE NEWPORT NEWS DAILY PRESS*

Eyewitness Companions: Opera Leslie Dunton-Downer, 2006-10-30 Spanning 400 years of musical drama, *Eyewitness Companions: Opera* is your guide to the musical world. Explore operas and composers from the late Renaissance on, including such classical masters as Verdi, Puccini, and Bizet. *Eyewitness Companions: Opera* is the complete visual guidebook to the great operas, their composers and performance history. *Eyewitness Companions: Opera* includes more than 160 operas by 66 composers around the world. This richly illustrated eBook includes act-by-act plot synopses and storyline highlights, plus detailed profiles cover composers, Librettists, singers, and more.

A Song for the Road Kathleen Basi, 2021-05-11 Cheryl Strayed's *Wild* meets Katherine Center's *How to Walk Away* in Kathleen Basi's debut novel about an unconventional road trip and what it means to honor the ones we love. It's one year after the death of her husband and twin teenagers, and Miriam Tedesco has lost faith in humanity and herself. When a bouquet of flowers that her husband always sends on their anniversary shows up at her workplace, she completely unravels. With the help of her best friend, she realizes that it's time to pick up the pieces and begin to move on. Step one is not even cleaning out her family's possessions, but just taking inventory starting with her daughter's room. But when she opens her daughter's computer, she stumbles across a program her daughter has created detailing an automated cross-country road trip, for her

and her husband to take as soon-to-be empty nesters. Seeing and hearing the video clips of her kids embedded in the program, Miriam is determined to take this trip for her children. Armed with her husband's guitar, her daughter's cello, and her son's unfinished piano sonata, she embarks on a musical pilgrimage to grieve the family she fears she never loved enough. Along the way she meets a young, pregnant hitchhiker named Dicey, whose boisterous and spunky attitude reminds Miriam of her own daughter. Tornadoes, impromptu concerts, and an unlikely friendship...whether she's prepared for it or not, Miriam's world is coming back to life. But as she struggles to keep her focus on the reason she set out on this journey, she has to confront the possibility that the best way to honor her family may be to accept the truths she never wanted to face. Hopeful, honest, and tender, *A Song for the Road* is about courage, vulnerability, and forgiveness, even of yourself, when it really matters.

Settling the Score Ned Rorem, 2013-06-18 DIVDIVNed Rorem explores the state of contemporary classical music in a magnificent collection of personally selected essays and critiques of masterworks, lesser works, and their legendary creators/divDIV Pulitzer Prize-winner Ned Rorem's musical compositions are considered some of the finest produced in the past century. His literary works have been hailed as "scintillating" (Time magazine) and "extraordinary" (The Washington Post). Rorem's remarkable twin talents are brilliantly intertwined in *Settling the Score*, a masterful collection of essays on music, composers, and the state of the art./divDIV /divDIVSelected by Rorem himself, these enthralling and provocative pieces examine the works of the great and (in the author's lively, unabashed opinion) the not-so-great masters of twentieth-century classical music—Debussy, Ravel, Copland, Gershwin, Barber, Cage, Bernstein, Britten, Stravinsky, and others. With keen precision, he dissects the so-called serious music of our time while predicting where the form is bound in the future. Never lacking in intelligence or wit, each essay in *Settling the Score* sings in a voice that is clear and true./div/div

Encounters with British Composers Andrew Palmer, 2015 Contemporary British composers talk about their music, with the emphasis on the aesthetic sensibilities and psychological processes behind composing rather than technique. This book features interviews with leading and upcoming British composers who use the same raw materials but produce classical music that takes very different forms. Uniquely, Andrew Palmer approaches the sometimes baffling world of contemporary music from the point of view of the inquisitive, music-loving amateur rather than the professional critic or musicologist. Readers can eavesdrop on conversations in which composers are asked a number of questions about their professional lives and practices, with the emphasis on the aesthetic sensibilities and psychological processes behind composing rather than technique. Throughout, the book seeks to explore why composers write the kind of music they write, and what they want their music to do. Along the way, readers are confronted with an unspoken but equally important question: if some composers are writing music that the public doesn't want to engage with, who's to blame for that? Are composers out of touch with their public, or are we too lazy to give their music the attention it deserves?

ANDREW PALMER is a freelance writer and photographer. He is editor of *Composing in Words: William Alwyn on His Art* (Toccata Press, 2009), author of *Divas... In Their Own Words* (Vernon Press, 2000) and co-author of *A Voice Reborn* (Arcadia Books, 1999). Since 1998 he has been a corresponding editor of *Strings* magazine (USA). Interviewees include: Julian Anderson, Simon Bainbridge, Sally Beamish, George Benjamin, Michael Berkeley, Judith Bingham, Harrison Birtwistle, Howard Blake, Gavin Bryars, Diana Burrell, Tom Coult, Gordon Crosse, Jonathan Dove, David Dubery, Michael Finnissy, Cheryl Frances-Hoad, Alexander Goehr, Howard Goodall, Christopher Gunning, Morgan Hayes, Robin Holloway, Oliver Knussen, James MacMillan, Colin Matthews, David Matthews, Peter Maxwell Davies, John McCabe, Thea Musgrave, Roxanna Panufnik, Anthony Payne, Elis

Pehkonen, Joseph Phibbs, Gabriel Prokofiev, John Rutter, Robert Saxton, John Tavener, Judith Weir, Debbie Wiseman, Christopher Wright

Women of Influence in Contemporary Music Michael K. Slayton, 2010-12-23 In this collection of essays and interviews, nine gifted composers openly discuss their work.

Audio Culture, Revised Edition Christoph Cox, Daniel Warner, 2017-07-27 The groundbreaking *Audio Culture: Readings in Modern Music* (Continuum; September 2004; paperback original) maps the aural and discursive terrain of vanguard music today. Rather than offering a history of contemporary music, *Audio Culture* traces the genealogy of current musical practices and theoretical concerns, drawing lines of connection between recent musical production and earlier moments of sonic experimentation. It aims to foreground the various rewirings of musical composition and performance that have taken place in the past few decades and to provide a critical and theoretical language for this new audio culture. This new and expanded edition of the *Audio Culture* contains twenty-five additional essays, including four newly-commissioned pieces. Taken as a whole, the book explores the interconnections among such forms as minimalism, indeterminacy, *musique concrète*, free improvisation, experimental music, avant-rock, dub reggae, ambient music, hip hop, and techno via writings by philosophers, cultural theorists, and composers. Instead of focusing on some crossover between high art and popular culture, *Audio Culture* takes all these musics as experimental practices on par with, and linked to, one another. While cultural studies has tended to look at music (primarily popular music) from a sociological perspective, the concern here is philosophical, musical, and historical. *Audio Culture* includes writing by some of the most important musical thinkers of the past half-century, among them John Cage, Brian Eno, Ornette Coleman, Pauline Oliveros, Maryanne Amacher, Glenn Gould, Umberto Eco, Jacques Attali, Simon Reynolds, Eliane Radigue, David Toop, John Zorn, Karlheinz Stockhausen, and many others. Each essay has its own short introduction, helping the reader to place the essay within musical, historical, and conceptual contexts, and the volume concludes with a glossary, a timeline, and an extensive discography.

Made in Hungary Emília Barna, Tamás Tófalvy, 2017-01-06 Emília Barna is Assistant Professor at the Budapest University of Technology and Economics. She is a founding member and Chair of IASPM Hungary, editor of *Zenei Hálózatok Folyóirat* (Music Networks Journal), and Advisory Board Member of *IASPM@Journal*. Tamás Tófalvy is Assistant Professor at the Budapest University of Technology and Economics. He was the founding Chair and is the current Vice-Chair of IASPM Hungary.

Fela Michael Veal, 2000 Musician, political critic, and hedonist, international superstar Fela Anikulapo-Kuti created a sensation throughout his career. In his own country of Nigeria he was simultaneously adulated and loathed, often by the same people at the same time. His outspoken political views and advocacy of marijuana smoking and sexual promiscuity offended many, even as his musical brilliance enthralled them. In his creation of afrobeat, he melded African traditions with African American and Afro-Caribbean influences to revolutionize world music. Although harassed, beaten, and jailed by Nigerian authorities, he continued his outspoken and derisive criticism of political corruption at home and economic exploitation from abroad. A volatile mixture of personal characteristics -- charisma, musical talent, maverick lifestyle, populist ideology, and persistence in the face of persecution -- made him a legend throughout Africa and the world. Celebrated during the 1970s as a musical innovator and spokesman for the continent's oppressed masses, he enjoyed worldwide celebrity during the 1980s and was recognized in the 1990s as a major pioneer and elder statesman of African music. By the time of his death in 1997 from AIDS-related complications, Fela had become something of a Nigerian institution. In Africa, the idea of transnational alliance, once thought to be outmoded, has gained new currency. In African America, during a period of increasing

social conservatism and ethnic polarization, Africa has re-emerged as a symbol of cultural affirmation. At such an historical moment, Fela's music offers a perspective on race, class, and nation on both sides of the Atlantic. As Professor Veal demonstrates, over three decades Fela synthesized a unique musical language while also clearing -- if only temporarily -- a space for popular political dissent and a type of counter-cultural expression rarely seen in West Africa. In the midst of political turmoil in Africa, as well as renewal of pro-African cultural nationalism throughout the diaspora, Fela's political music functions as a post-colonial art form that uses cross-cultural exchange to voice a unique and powerful African essentialism.

Distributed Creativity Eric F. Clarke, Mark Doffman, 2017 Creative practice in music takes place in a distributed and interactive manner embracing the activities of composers, performers and improvisers-despite the sharp division of labour between these roles that traditional concert culture often presents. Two distinctive features of contemporary music are the greater incorporation of improvisation and the development of integrated and collaborative working practices between composers and performers. By blurring the distinction between composition and performance, improvisation and collaboration provide important perspectives on the distributed creative processes that play a central role in much contemporary concert music. This volume explores how collaboration and improvisation enable and constrain these creative processes.

Twenty Israeli Composers Robert Jay Fleisher, 1997 Twenty Israeli Composers, the first published collection of interviews with Israeli composers, explores this developing and distinctive music culture.

A Composer's Insight: Timothy Broege Timothy Salzman, 2003-01-01 (Meredith Music Resource). A Composer's Insight, Volume 1 with a foreword by Michael Colgrass is the first in a five-volume series on major contemporary composers and their works for wind band. Included in this initial volume are rare, behind-the-notes perspectives acquired from personal interviews with each composer. An excellent resource for conductors, composers or enthusiasts interested in acquiring a richer musical understanding of the composers' training, compositional approach, musical influences and interpretative ideas. Features the music of: Timothy Broege, Michael Colgrass, Michael Daugherty, David Gillingham, John Harbison, Karel Husa, Alfred Reed and others.

Music, 1985

Melody, 1926

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