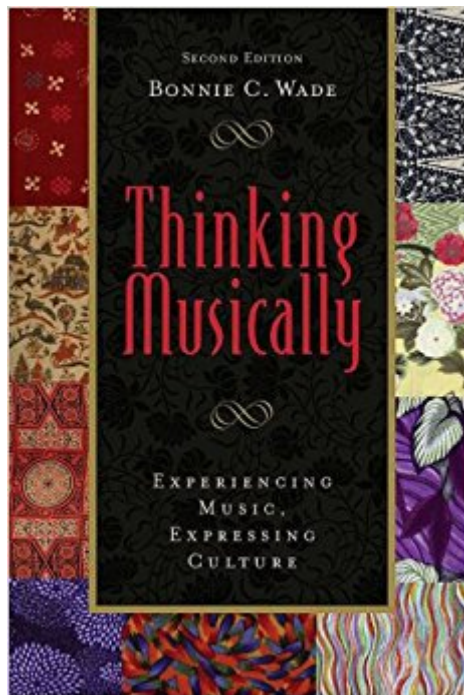




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Thinking Musically: Experiencing Music, Expressing Culture (Global Music)



Synopsis

Designed for undergraduates and general readers with little or no background in music, *Thinking Musically* incorporates music from many diverse cultures--including the Americas, Asia, Africa, Oceania, and Europe--and establishes the framework for exploring the practice of music around the world. *Thinking Musically* explores the importance of musical instruments and discusses the fundamental elements of music--including rhythm, pitch in melodic and harmonic relationships, and form--and examines how they vary in different musical traditions. The author considers the effects of cultural factors such as gender and ethnicity on the perception, interpretation, and performance of music, as well as the forces of nationalism, cultural encounters, and westernization. New to the Second Edition

- *Revised to bring the book up-to-date with current trends that are influencing music around the world, including the accelerating impact of technology (YouTube, MySpace, and digital downloading) and the increased effects of globalization
- *Increased consideration of the pressures exerted by gender and mass media on the form, content, and performance of music
- *Expanded discussion of fieldwork (in Chapter 7 and throughout the book)
- *Includes additional photographs, expanded CD tracks, and new activities

Thinking Musically is the cornerstone of the Global Music Series; each case study in the series uses the contemporary musical situation as a point of departure--covering historical information and traditions as they relate to the present. *Thinking Musically* can be used with case studies in any combination to provide a rich exploration of world musical cultures, or it can be used independently as a short introduction to world music or music appreciation. *Thinking Musically* includes two 80-minute CDs--corresponding with activities found throughout the text--that feature selections from a wide variety of musical cultures.

Book Information

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Customer Reviews

Bonnie C. Wade is Professor and Chair of the Department of Music at the University of California, Berkeley. One of two general editors of the Global Music Series, she is also the author of another volume in the series, *Music in Japan* (OUP, 2005), in addition to numerous other titles.

Book was in expected condition.

Good

bien

Unfortunately the CDS were not included with the book. When I contacted the seller, they said they could not guarantee this because it was used and I could not return it because the allowed time period for returns had expired.

Timing was great and book was in Excellent condition, including the CD. Great way to do bussiness.

I have found this book useful as a curriculum base for general music study in Middle School and High School settings. It could also be useful for a college introductory course to ethnomusicology or general music. Unlike many other general music and music history methods, this book takes a truly global perspective on concepts like melody, harmony, rhythm, structure, notation, historical development, uses of music, and cultural influences. As an introduction to world music from an ethnomusicologist's perspective, *Thinking Musically* is a concise, well-organized study. Bonnie Wade pulls examples from the various studies in the Global Music series, creating a cohesive overview. Each chapter provides definitions (in bold type,) and a categorical framework for the material covered. Concepts are clearly mapped throughout the chapter with subheadings and clearly organized paragraphs. Wade pulls examples from the studies in the Global Music Series to illustrate each concept. Using these examples and musical samples on the CD she invites readers to apply these musical ideas in the highlighted activity boxes. This structure makes the book useful

for independent study as well as group instruction. Ch. 1: Thinking about Music- explores perspectives on music's meaning and uses, investigates definitions of music, and musical values and aesthetics inviting the reader to explore his/her personal ideas about music as well (Sample activity: "Think about music in your life. Does it have some meaning for you, beyond its musical qualities? How do you use music? Can you distinguish between its meaning and function?") Ch. 2: Thinking about Instruments- explores instruments as an expression of culture- spiritual association, social status, aesthetic value, etc , provides a brief intro to the Sachs-Hornbostel classification system, defines timbre from various aesthetic viewpoints, classifies ensembles, and influences of/upon instrumental capacity (Activity example: One activity investigating timbre and heterogenous sound ideals asks the reader to listen to a selection of Japanese gagaku ensemble music on the CD and attempt to identify each instrument as it enters.) Ch 3: Thinking about Time- explores definitions of rhythm, tempo, and organization of time in meter, tala, changdan, rhythmic mode, polyrhythm, and colotomic structures (Sample activity: One activity invites the reader to feel the rhythm of Korean kutkori changdan by breathing and bending ones knees (ogum) while speaking the syllables for the strokes of one drum within the ensemble.) Ch 4: Thinking about Pitch- defines and classifies pitch, melodic, harmonic structures and their combinations (Sample Activity: Wade asks readers to use a stringed instrument to discover harmonic ratios.) Ch 5: Thinking about Structure- begins with clarifying the ethnomusicologist's general position on improvisation as composition, then proceeds to classify and define forms and patterns found in improvised or pre-composed music from various regions of the world based on the cultural purpose or setting of the music (Example activity: "Listen to at least three musical selections of your choice. Analyze and articulate how the ending is created and consider why.") Ch 5: Thinking about Issues- explores the history behind and current ideas of "global culture" and "world music", authenticity, and "transculturation/ transnationalization" (Sample activity: One activity asks readers to discuss with friends positions on who can be defined as an authentic performer of various types of music.) Ch 6: Thinking about Fieldwork- guides readers through their own fieldwork project Thinking Musically also includes a glossary of terms used in the book and a short compilation of resources. Whether you have a background in music or are just beginning a music study, this book is the most useful tool I have found for presenting introductory general music without a western focus.

Writing such an ethnomusicological monograph is not easy. I am happy with what Thinking Musically has achieved. The CD that comes with the book helps a great deal to widen my horizon on music of all peoples.

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