

Soundlok Sound Isolation Rooms Music Educational

Music Buildings, Rooms, and Equipment
Music Rooms and Equipment
Music Buildings, Rooms, and Equipment
Music Education as Craft
The Routledge Handbook to Sociology of Music Education
Technology and the Gendering of Music Education
ECGBL 2022 16th European Conference on Game-Based Learning
Educational Specifications for Music Rooms
Music Buildings, Rooms, and Equipment
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School Music
Music Education Yearbook
Rooms for the Learned Musician
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Music Education Research Council Bulletin
Western Journal of Education
Music Educators National Conference (U.S.). Committee on Music Rooms and Equipment
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this book is a collection of leading international authors in the field of music education taking the concept of craft as a starting point to deconstruct and reconstruct their understanding of the practices and theories of music education their insights draw from deep wells of resources located in historical philosophical epistemological musicological and educational traditions that lead to rich and complex insights on the evolving field of music education in so doing they generate a constellation of new understandings and illustrations of what crafts can mean in this field historically the idea of craft was typically associated with a skill or experience in knowing how to do or make something or an activity of some kind that requires specific professional skills in old Norse the concept for craft was *kraptr* meaning strength and virtue while Old English and continental use was associated with power and physical strength as well as skill when these definitions of crafts are infused into contemporary understandings of the field of music education as a professional field a whole

new set of possible interpretations are unearthed such insights are not exhaustive but rather point the way in which this professional diverse inclusive and ambiguous field might continue to evolve in the 21st century

the routledge handbook to sociology of music education is a comprehensive authoritative and state of the art review of current research in the field the opening introduction orients the reader to the field highlights recent developments and draws together concepts and research methods to be covered the chapters that follow are written by respected experienced experts on key issues in their area of specialisation from separate beginnings in the united states europe and the united kingdom in the mid twentieth century the field of the sociology of music education has and continues to experience rapid and global development it could be argued that this handbook marks its coming of age the handbook is dedicated to the exclusive and explicit application of sociological constructs and theories to issues such as globalisation immigration post colonialism inter generational musicking socialisation inclusion exclusion hegemony symbolic violence and popular culture contexts range from formal compulsory schooling to non formal communal environments to informal music making and listening the handbook is aimed at graduate students researchers and professionals but will also be a useful text for undergraduate students in music education and cultural studies

critical of technologically determinist assumptions underpinning current educational policy victoria armstrong argues that this growing technicism has grave implications for the music classroom where composition is often synonymous with the music technology suite the use of computers and associated compositional software in music education is frequently decontextualized from cultural and social relationships thereby ignoring the fact that new technologies are used and developed within existing social spaces that are always already delineated along gender lines armstrong

suggests these gender technology relations have a profound effect on the ways adolescents compose music as well as how gendered identities in the technologized music classroom are constructed drawing together perspectives from the sociology of science and technology studies and the sociology of music armstrong examines the gendered processes and practices that contribute to how students learn about technology the repertoire of teacher and student talk its effect on student confidence and the issue of male control of technological knowledge even though girls and female teachers have technological knowledge and skill the continuing material and symbolic associations of technology with men and masculinity contribute to the perception of women as less able and less interested in all things technological in light of the fact that music technology is now central to many music making practices across all sectors of education from primary secondary through to higher education this book provides a timely critical analysis that powerfully demonstrates why the relationship between gender and music technology should remain an important empirical consideration

includes section moderator topics

through the lens of the acoustician this book explores more than 60 rooms and buildings designed for music education these new and renovated spaces are presented as acoustics case studies organized into primary secondary and higher education spaces for music students or learned musicians as well as conservatories and community music centers twenty one firms contributed to this compendium providing detailed descriptions full color photographs architectural drawings and acoustical data the result is a compelling and comprehensive perspective on the evolution of architecture and acoustics over the past twenty years this compendium also includes an overview of acoustical design as it pertains to music education facilities and several essay reflections from key design team members spanning architecture soundscapes technology and the use of acoustics to support students the

book concludes with several appendices including a glossary of common acoustics and architectural terms and indices for easy reference

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