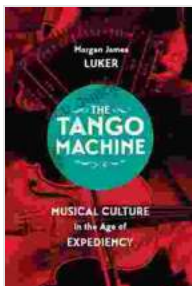


Musical Culture in the Age of Expediency: Chicago Studies in Ethnomusicology

In the age of expediency, where instant gratification and quick fixes often take precedence over more thoughtful and sustainable approaches, music culture is no exception. The music industry, driven by the demands of global capitalism, has increasingly prioritized commercial success over artistic integrity, leading to a homogenization of musical sounds and a decline in musical diversity.

This trend has been exacerbated by the rise of digital technology, which has made it easier than ever for people to access and consume music from all over the world. While this has undeniable benefits, it has also led to a fragmentation of music listening habits and a decline in the importance of traditional music education.



The Tango Machine: Musical Culture in the Age of Expediency (Chicago Studies in Ethnomusicology)

by Jane Ross Fallon

★★★★★ 5 out of 5

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Enhanced typesetting : Enabled
Word Wise : Enabled
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As a result of these factors, many people are losing touch with the cultural and historical significance of music. They are more likely to view music as a disposable commodity, to be consumed and discarded at will, rather than as a valuable and enduring art form.

This is a worrying trend, as music plays a vital role in our lives. It can help us to express ourselves, connect with others, and make sense of the world around us. When we lose touch with the cultural and historical significance of music, we lose a valuable part of our humanity.

The Chicago Studies in Ethnomusicology series is a timely and important contribution to the study of musical culture in the age of expediency. The series brings together leading scholars from a variety of disciplines to explore the impact of globalization, digital technology, and other factors on musical culture around the world.

The series editor, Dr. Anthony Seeger, is an internationally renowned ethnomusicologist who has conducted extensive research on music and culture in South America and the United States. In his introduction to the series, he argues that we need to rethink our understanding of musical culture in the age of expediency.

Seeger contends that we can no longer afford to view music as a separate and distinct realm from the rest of society. Music is deeply embedded in our social, cultural, and economic lives, and it is affected by the same forces that shape other aspects of our world.

The Chicago Studies in Ethnomusicology series provides a much-needed platform for scholars to explore the complex and ever-changing relationship between music and culture. The series is essential reading for anyone

interested in understanding the role of music in our lives and the challenges facing musical culture in the age of expediency.

Volume 1: Music in the Marketplace

The first volume in the Chicago Studies in Ethnomusicology series, *Music in the Marketplace*, examines the impact of the music industry on musical culture. The volume editor, Dr. Timothy Taylor, is a leading expert on the music industry and has written extensively about the challenges facing musicians in the digital age.

The volume brings together essays by scholars from a variety of disciplines, including ethnomusicology, sociology, and economics. The essays explore the ways in which the music industry has changed over time, and the impact of these changes on musicians, fans, and the music itself.

One of the key themes of the volume is the tension between commercial success and artistic integrity. The essays in the volume show how the music industry has increasingly prioritized commercial success over artistic integrity, and the consequences of this for musical culture.

Another key theme of the volume is the impact of digital technology on the music industry. The essays in the volume show how digital technology has made it easier than ever for people to access and consume music, but it has also led to a decline in the importance of traditional music education and a fragmentation of music listening habits.

Music in the Marketplace is a timely and important contribution to the study of music culture in the age of expediency. The volume provides a much-

needed analysis of the impact of the music industry on musical culture, and it offers valuable insights into the challenges facing musicians and fans in the digital age.

Volume 2: Music and Globalization

The second volume in the Chicago Studies in Ethnomusicology series, *Music and Globalization*, examines the impact of globalization on musical culture. The volume editor, Dr. Timothy Daniels, is a leading expert on global music and has written extensively about the ways in which music is used to connect people across borders.

The volume brings together essays by scholars from a variety of disciplines, including ethnomusicology, anthropology, and cultural studies. The essays explore the ways in which globalization has affected musical culture around the world, and the impact of these changes on musicians, fans, and the music itself.

One of the key themes of the volume is the increasing interconnectedness of the world's music cultures. The essays in the volume show how globalization has made it easier than ever for people to access and consume music from all over the world, and how this has led to a greater awareness of musical diversity.

Another key theme of the volume is the impact of globalization on traditional music cultures. The essays in the volume show how globalization has led to the decline of some traditional music cultures, while others have been able to adapt and thrive in the new global environment.

Music and Globalization is a timely and important contribution to the study of music culture in the age of expediency. The volume provides a much-needed analysis of the impact of globalization on musical culture, and it offers valuable insights into the ways in which music is used to connect people across borders.

Volume 3: Music and Digital Technology

The third volume in the Chicago Studies in Ethnomusicology series, Music and Digital Technology, examines the impact of digital technology on musical culture. The volume editor, Dr. Norman M. Klein, is a leading expert on the use of digital technology in music and has written extensively about the ways in which digital technology is changing the way we create, distribute, and consume music.

The volume brings together essays by scholars from a variety of disciplines, including ethnomusicology, media studies, and computer science. The essays explore the ways in which digital technology has affected musical culture around the world, and the impact of these changes on musicians, fans, and the music itself.

One of the key themes of the volume is the way in which digital technology has democratized access to music. The essays in the volume show how digital technology has made it easier than ever for people to create, distribute, and consume music, and how this has led to a greater diversity of musical expression.

Another key theme of the volume is the way in which digital technology has changed the way we listen to music. The essays in the volume show how

digital technology has fragmented music listening habits and led to a decline in the importance of traditional music education.

Music and Digital Technology is a timely and important contribution to the study of music culture in the age of expediency. The volume provides a much-needed analysis of the impact of digital technology on musical culture, and it offers valuable insights into the ways in which digital technology is changing the way we create, distribute, and consume music.



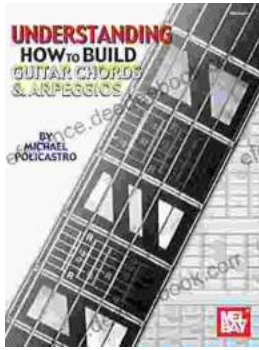
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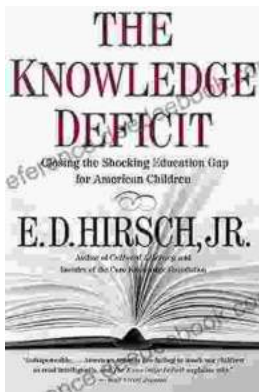
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