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Perspectives on
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ISBN

978-1-137-49760-

4 DOI 10.1057/978

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networks,
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Purcell, R. Randall.

Springer, Apr 8,
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people listen...

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and culture:

Responsibility:
Richard Purcell
(Associate

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Professor, Carnegie Mellon University, USA), Richard Randall (Cooper-Siegel Associate Professor, Carnegie Mellon University, USA).

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Listening Spaces R

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to current
developments in

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music education. This gives rise to two new conceptual models: of the opportunities that are offered by music education in the twenty-first century,...

And Identity
(PDF) Music education in the twenty-first century: a ...

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I agree with the article when it states that the 21st century is the most exciting time to be making and listening to music. Now in the 21st Century, making music does not require having extensive knowledge in playing an

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instrument because
technology and
software are
constantly
advancing and
modernizing,
making it simpler
and more accessible
to make music via
computer
technology.

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music as a
highbrow cultural
activity,
inaccessible to the
majority of
American people.

"Crossing Over in
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21st-century
classical music is
art music, in the

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contemporary
classical tradition,
that has been
produced since the
year 2000. Some
elements of the
previous century
have been retained,
including
postmodernism,
polystylism and
eclecticism, which
seek to incorporate
elements of all

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styles of music
irrespective of
whether these are
"classical" or
not—these efforts
represent a
slackening
differentiation
between the various
musical genres.
Important
influences include
rock, pop, jazz and
the ...

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classical music -
Wikipedia

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Jackson

(1958-2009) 1

MICHAEL
MCDONAGH Love
and Rockets SFCCO

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3 CHRONICLE Of

June 2009 4

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ILLUSTRATIONS i,

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Alan Crossman -

Plasticity for

Sonoglyph and

Chamber Orchestra

(Tom Nunn

[Instrument

Inventor and

Soloist] and San

Francisco

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Composers

Chamber

Orchestra) 4 Loren

Maazel, Stanley

Drucker, New York

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Ryan Birthday Bash

(Flux ...

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- a Journal of New

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Music
music in the 21st-
century United
States calls for
examination of
these styles from
different
perspectives. In the
past we have relied
too exclusively on
such methods as
music theoretical,
structural and
formal analysis to

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determine aspects
of genre, to identify
specific
characteristics that
mark compositions
as classical, and to
place them into

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an impressive and
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Carey Jewitt,
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a comprehensive
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