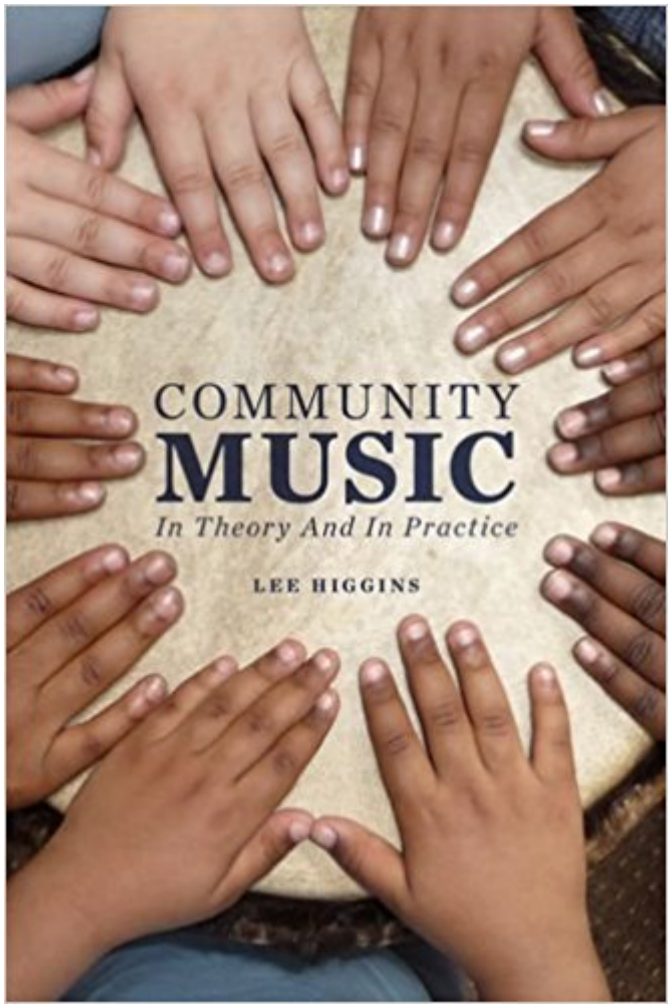
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Community Music: In Theory And In Practice



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Synopsis

Community musicians move in many diverse settings, and facilitate local music activities in a wide array of community contexts including schools, hospitals, places of worship, music festivals, and prisons. Underscoring the importance of active participation and sensitivity to context, they integrate activities such as listening, improvising, inventing and performing while emphasizing equality of opportunity and fostering a diverse and welcoming environment for all. In Community Music: In Theory and in Practice, author Lee Higgins, a recognized leader in the study and advocacy of community music, investigates an interventional approach toward active music making outside of formal teaching and learning situations. Situating community music within today's wider musical landscape, Higgins guides the reader through a historical perspective on the movement and an examination of its traits of practice, and concludes with a discussion of future implications and directions for this distinctive and increasingly significant music-making discipline. The first full-length work on the subject, Community Music: In Theory and In Practice is a must-read for anyone invested in music education, music therapy, applied ethnomusicology, or community cultural development, as well as the practitioners and participants of community music activities.

Book Information

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Customer Reviews

"This book is certainly an event to celebrate!...Lee Higgins brings a rich background as community music practitioner and scholar to his work...Higgins's passion and vision, as well as meticulous

scholarship, make him one of the leading advocates for Community Music today...Community Music in Theory and Practice is a very strong contribution to the field and a valuable resource." --International Journal of Community Music"A dynamic musician and facilitator of musicking activity from the inside out, Lee Higgins articulates a theoretical framework from which he hangs manifold illustrations of the practice of Community Music. He deftly sews the seams of disciplinary fields together, and settles Community Music at the nexus of music education, music therapy, and applied ethnomusicology. He convincingly suggests, too, that the future of these very fields may be found amidst the powerful works of the boundary-walking community musicians." --Patricia Shehan Campbell, Donald E. Peterson Professor of Music, University of Washington, author of Songs in Their Heads (Oxford, 2010) and Teaching Music Globally (Oxford, 2004)"What would it mean to envision music education as an act of hospitality? Lee Higgins's democratic framework, derived from the real-world practices of community musicians, is a call to all music educators to consider a new pedagogy of one-anotherness and good will. I endorse this important book, and I recommend it strongly. It is the first of its kind to treat community music with the theoretical heavyweight it deserves." --Randall Everett Allsup, Associate Professor of Music Education, Teachers College Columbia University"Including photographs and notes, this is a complete research resource...Highly recommended." --Choice"A challenging effort to understand the ideas of community music...[that] seeks to move beyond the familiar reading of the music workshop as utopian temporary community." --The Times Higher Education"Whether you are studying community music, or otherwise engaged with community music, I'm sure that this is a book that will be of great interest. It is a dense and challenging read, and throws up many opportunities for further reading thatwill inspire the reader to reach beyond its scope and explore." --Sounding Board

Lee Higgins is Associate Professor of Music Education at the Boston University School of Music. He is the senior editor of the International Journal of Community Music and a past chair of the International Society for Music Education Commission on Community Music Activity.

Perfect condition.

Higgins has provided the definitive statement on and about community music. The book is derived from Higgins's experiences as a community music practitioner and scholar. As a result, there is real sense that the author is not writing as an academic exercise, but as someone deeply passionate about the topic.The title more or less says it all (although in reverse order). Higgins provides

countless examples of practice from around the world in Part I, and then goes on to theorize community music making in Part II. The book is definitely written, as the author acknowledges from the outset, from a British viewpoint. As a result, it may take North American readers a little effort to grasp some of the nuances in the perspectives put forward. For anyone interested in the topic (or anyone interested in music making period), however, this book provides an invaluable resource for thinking about the diversity of music making around the world, and how leaders of music making can better understand music as a social practice.The depth of erudition is astonishing at times, with the author effortlessly engaging everyone from Kant to Derrida. The style of writing, however, is always inviting and never off-putting. A highly enjoyable read from cover to cover.

For those who are embarking on a study of or a career in Community Education, this book is a 'must have'. I was on the cusp of making the decision whether or not to commit to MA in Community Music Education. Reading this book tipped the balance in favour of my progressing to further study.I particularly liked the style of writing, its 'readability', and the ease in which the author makes it possible to understand the philosophical framework upon which the discipline (for want of a better way to put it) of Community Music is based.I found it refreshing to see in print what has haunted the world of Community Music and Community Musicians....(namely an academic 'snobbery', which serves to suppress anything which is not considered 'high art' - my words, not his).... challenged in such a constructive way.This book has not only helped me to better understand and appreciate this field, it has also served to help me on a personal level to understand and 'contextualise' significant aspects of my Self in my art form.I look forward to reading more of Higgins writings and I feel grateful for his contribution to the world of Boundary Walkers.

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