

Questions of musical accessibility are relevant to most musical contexts but what does this term mean, how do we make contact with music and how do we decide what music to listen to? In *The Accessibility of Music* Jochen Eisentraut argues that musical judgements are often based upon implicit attitudes to accessibility, which need to be identified and exposed. Surveying a range of disciplines, including sociology, psychology, aesthetics and cultural theory, Eisentraut investigates how and why music becomes accessible and the impact of accessibility on musical and social hierarchies. The book is structured around three major case studies: punk vs progressive rock, Vaughan Williams and his ideas on art and folk music, and Brazilian samba, both in situ and in a global context. These are used to reveal aspects of musical accessibility at work and serve as a springboard for discussions that challenge accepted ideas of musical value and meaning.

*Theatre of Witness: Finding the Medicine in Stories of Suffering, Transformation, and Peace*, Griegers Inc Encyclopedia and Super-Catalog of the Lapidary and Jewelry Arts (Deluxe Bound Edition), *Words with Wings a Creative Collection*, *Ouah ! (French Edition)*, *Krankenhauser zukunftssicher managen: Aufgaben definieren, Fachabteilungen stärken, Prozesse organisieren (German Edition)*, *Fundamentals of English Grammar, Third Edition (Workbook) 3rd (third) Edition* by Azar, Betty Schramper, Schramper Azar, Betty, Hagen, Stacy published by Pearson Education ESL (2002), *A Dictionary of Modern Design*,

What does it mean for music to be accessible? This question underpins Jochen Eisentraut's *The Accessibility of Music: Participation, Reception, The Accessibility of Music: Participation, Reception and Contact*. By Jochen Eisentraut. Cambridge: Cambridge University Press, pp. An outline topography of musical accessibility. What is musical accessibility? ; Society, atonality, psychology -- Accessibility discourse in rock, and cultural.

Debates about accessibility pervade musical discourse, but issues of access are also pertinent to the multifarious ways in which we make contact with music in a.

Eisentraut, J. () *The Accessibility of Music: Participation, Reception, and Contact*. Cambridge University Press. ISBN Participation, Reception, and Contact Jochen Eisentraut. *The Accessibility of Music* Questions of musical accessibility are relevant to most musical contexts but . he was interested in composing such music for its potential to *The Accessibility of Music: Participation, Reception and Contact*. *Bodies of Sound: Studies across Popular Music and Dance*. Farnham: Ashgate. *The Accessibility of Music: Participation, Reception, and Contact*. Cambridge. •Funk Music as Genre,• Cultural Studies v8 n3: • Campbell, S (). *The Accessibility of Music: Participation, Reception, and Contact*. New York, NY: . Braae, Nick () Review of *The Accessibility of Music: Participation, Reception, and Content*, by Jochen Eisentraut. *Popular Music & Society*. Jochen Eisentraut talks about the theory of musical accessibility. His book on the *The Accessibility of Music: Participation, Reception and Contact*. Cambridge.

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