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Explains how to read music,
discusses rhythm, tempo, and
meter, and looks at musical
form, harmony, and chord

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progression

This monograph presents a morpho-syntactic investigation on modality, aspect, and negation by concentrating on Persian, and is designed to contribute to theoretical

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linguistics and the study of Iranian languages. The analysis is based on the Minimalist program. This research challenges the idea that the syntactic structure maps on the semantic interpretation or vice

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versa. The discussion presented in this monograph shows that the syntactic structure of Persian modals is uniform no matter if the modals are interpreted as having root or epistemic readings. Although it is

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claimed that modals are raising constructions in different languages, modals in Persian, which does not have subject-raising constructions, show a different syntactic behavior. Furthermore, the

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structural analysis of the interaction of Persian modals and negation shows that because of the scope interaction of negation and modals, the syntactic structure of modals with respect to negation mostly

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corresponds to the semantic interpretation of modals. This collection initiates a resolutely interdisciplinary research dynamic specifically concerning musical creativity. Creativity is one of the

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most challenging issues currently facing scientific psychology and its study has been relatively rare in the cognitive sciences, especially in artificial intelligence. This book will address the need for a

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coherent and thorough
exploration. Musical
Creativity:
Multidisciplinary Research
in Theory and Practice
comprises seven sections,
each viewing musical
creativity from a different

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scientific vantage point,
from the philosophy of
computer modelling, through
music education,
interpretation,
neuroscience, and music
therapy, to experimental
psychology. Each section

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contains discussions by eminent international specialists of the issues raised, and the book concludes with a postlude discussing how we can understand creativity in the work of eminent composer,

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Jonathan Harvey. This unique volume presents an up-to-date snapshot of the scientific study of musical creativity, in conjunction with ESCOM (the European Society for the Cognitive Sciences of Music).

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Describing many of the different aspects of musical creativity and their study, it will form a useful springboard for further such study in future years, and will be of interest to academics and practitioners

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in music, psychology,
cognitive science,
artificial intelligence,
neuroscience and other
fields concerning the study
of human cognition in this
most human of behaviours.
Bulletin

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Music: [A] Equals Good or
Evil [B] the Theology &
Spirituality of Music [C]
All with Intention/Purpose

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Composition Book for
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Notepad & Notation Guide
Create, Compose & Write
Creative Songs

*A monthly journal for the
musician, the music student,
and all music lovers.*

*In Doing without Concepts,
Page 17/90*

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Edouard Machery argues that the dominant psychological theories of concept fail to provide a coherent framework to organize our extensive empirical knowledge about concepts. Machery proposes that to develop such a

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*framework, drastic
conceptual changes are
required.*

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by G.D. Watt [and others].*

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info.

In *Bedroom Beats & B-sides: Instrumental Hip Hop & Electronic Music at the Turn of the Century*, Laurent Fintoni details the rise of a

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new generation of
bedroom producers at the
turn of the century
through the stories of
various instrumental hip-
hop and electronic music
scenes. From trip-hop,

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jungle, illbient, and
IDM in the 1990s to just
"beats" in the late
2000s, the book explores
how these scenes acted
as incubators for new
ideas about composition

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and performance that are now taken for granted. Combining social, cultural, and musical history with extensive research, the book tells the B-side stories of

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hip-hop and electronic music from the 1990s to the 2010s and explores the evolution of a modern beat culture from local scenes to a global community via the

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diverse groups of fringe idealists who made it happen and the external forces that shaped their efforts. Includes quotes and stories drawn from more than 100 interviews

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with producers, DJs,
label owners, and more
including James Lavelle,
Charlie Dark, Luke
Vibert, Mark Pritchard,
Flying Lotus, Georgia
Anne Muldrow, El-P,

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B, The Bug, and many

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more.

A social history of music in Los Angeles from the 1880s to 1940, this title ventures into an often neglected period to discover that

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during America's
Progressive Era, LA was
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music long before it
became a major
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**The fourth collection of poetry
from the literary and cultural**

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critic Fred Moten, B Jenkins is named after the poet's mother, who passed away in 2000. It is both an elegy and an inquiry into many of the themes that Moten has explored throughout his career:

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language, music, performance, improvisation, and the black radical aesthetic and political tradition. In Moten's verse, the arts, scholarship, and activism intertwine. Cadences echo from his mother's Arkansas

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**home through African
American history and avant-
garde jazz riffs. Formal
innovations suggest the ways
that words, sounds, and music
give way to one another. The
first and last poems in the**

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collection are explicitly devoted to Moten's mother; the others relate more obliquely to her life and legacy. They invoke performers, writers, artists, and thinkers including not only James Baldwin,

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Roland Barthes, Frederick Douglass, Billie Holiday, Audre Lorde, Charlie Parker, and Cecil Taylor, but also contemporary scholars of race, affect, and queer theory. The book concludes with an

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interview conducted by Charles Henry Rowell, the editor of the journal Callaloo. Rowell elicits Moten's thoughts on the relation of his poetry to theory, music, and African American vernacular culture.

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Rhythm and Blues, along with soul music has historically been written and produced by black Americans to reflect the African American experience in the United States. This book covers a range of styles within

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RandB, including boogie-woogie, Doo-Wop, jump blues, and 12-bar blues, Motown soul, 70s funk, urban contemporary, and hip hop soul.

First published in 2004.

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For all who wish to reflect on the Gospels for each major Sunday and festival, this ebook offers extra dimensions of art, poetry, literary excerpts and music with a commentary by David Standcliffe. These extra resources can inspire and

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broaden the imagination and understanding.

This book is a comprehensive examination of the conception, perception, performance, and composition of time in music across time and culture. It surveys the

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literature of time in mathematics, philosophy, psychology, music theory, and somatic studies (medicine and disability studies) and looks ahead through original research in performance, composition, psychology, and education. It is the

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first monograph solely devoted to the theory of construction of musical time since Kramer in 1988, with new insights, mathematical precision, and an expansive global and historical context. The mathematical methods applied for the construction of

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musical time are totally new. They relate to category theory (projective limits) and the mathematical theory of gestures. These methods and results extend the music theory of time but also apply to the applied performative understanding of making music. In

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addition, it is the very first approach to a constructive theory of time, deduced from the recent theory of musical gestures and their categories. Making Musical Time is intended for a wide audience of scholars with interest in music. These include

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mathematicians, music theorists,
(ethno)musicologists, music
psychologists / educators / therapists,
music performers, philosophers of
music, audiologists, and acousticians.
God started music, and music ends at
him. This study of music provides

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fundamental references to help build you and your comprehension of what you are doing when you activate music. This builds your intention/purpose of music to the truth and spirit. This builds your knowledge of what music in reality is.

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This builds an increase to your knowledge and personality. This surely builds you as a person and will add to your conscious experience of God and music.

Journal, ed. by B. Torrey, 1837-1846,
1850-Nov. 3, 1861

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What Makes Music Work

Making Musical Time

The History of R & B and Soul Music

A Teacher's Guide

The Art of Avaz

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There are undercurrents and peripheral taste preferences that are a defining part of our individual and collective cultural experience. Music is no exception. George Plasketes

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adapts the iconic "A-side/B-side" dichotomy from the 45 r.p.m. for use as a unique conceptual, critical, historical, and cultural framework for exploring and threading together a variety of popular music and media texts. The profiles and perspectives focus on the peripheries; on texts

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which might be considered "B-sides" overlooked, underappreciated, and unsung cases, creators, patterns and productions that have unassumingly, but significantly, marked popular culture, music and media during the past 40 years. The underappreciated yet enduring

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contributions of a variety of creative individuals in music, television and film are a centerpiece of this volume: actress Doris Day's son, Terry Melcher, a 1960s music producer whose imprint is on the surf, country blues, garage pop and most importantly the folk rock genre; Hans

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Fenger's kid chorus cover project, a musical variation of "outsider art" that became representative of the tribute wave that began in the 1990s and continues today; versatile guitarist virtuoso Ry Cooder's extensive film soundtrack work; World Music "missionary efforts" of American artists

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beyond Paul Simon's Graceland, including Neil Diamond's precursor with Tap Root Manuscript in the 1970s and the exotic adventures of Henry Kaiser and David Lindley in Madagascar and Norway”to name just a few examples. These B-sides represent undercurrents, but they

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resonate as overtones in the mainstream of music and culture, many as historical hinges. Collectively, these B-sides are an A-side antidote of outskirts observations, individual snapshots of artists, artifacts and rituals, genres and generations, producers and musical productions in

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television, film and video. They constitute an important connect-the-dots cultural chronicle with a multi-layered context”social, legal, historic, economic, technological, generational, aesthetic”for interpreting the interrelations between creators and institutions, the music market place,

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the production of culture and important connections between the peripheral and the popular.

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This book is an examination
of the music of the Balinese

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géndér wayang, the quartet of metallophones - géndér - that accompanies the Balinese shadow puppet play - wayang kulit. The book focuses on processes of musical variation, the main means of creating new music

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in this genre, and the implications of these processes for the social and historical study of Balinese music, musical aesthetics, concepts of creativity and compositional methods. Dr Nick Gray tackles a number

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of core ethnomusicological concerns in a new way, including the relationship between composition and improvisation, and also highlights issues specific to Balinese music, including the importance of

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flexibility in performance,
an aspect that has been
largely ignored by scholars.
Gray thus breaks new ground
both in the study of issues
relating to improvisation
and composition and in
Balinese music studies.

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This book is the first full-length analysis of the theory and practice of Persian singing, demonstrating the centrality of Persian elements in the music of the Islamic Middle Ages, their relevance to

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both contemporary and
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and their interaction with
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