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Micah was a little bit nervous, but he decided to try anyway. He closed his eyes and took a deep breath. When he opened them again, he found himself standing in front of the crowd, ready to perform.

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The Oxford Handbook of Timbre—Emily I. Dolan 2011-10-15 "With essays covering an array of topics including ancient Roman texts, contemporary sound installations, visual motifs, birdsong, and cochlear implants, this volume reveals the richness of what it means to think and talk about timbre and the materiality of the experience of sound."

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The Garland Encyclopedia of World Music: Terry E. Miller 2017-07-25 The first complete music resource for the region, this volume covers all the nations of modern Southeast Asia: Burma, Cambodia, Laos, Thailand, Vietnam, Malaysia, Indonesia, and the Philippines in thirty-five articles, written by twenty-seven expert contributors.

Power Plays-Andrew N. Wountrair Power Plays is the first scholarly book in English on wayang golek, the major puppetry form on Java. This book provides a detailed and rigorous exploration of one of Java's traditional arts forms—the importance of the practice of storytelling in its performance, and the role of oral traditions in the creation of new performance pieces.

The Oxford Handbook of Algorithmic Music: R. T. Dean 2018 Featuring chapters by emerging and established scholars as well as by leading practitioners in the field, this Handbook offers an overview of the theoretical and practical aspects of algorithmic music composition and also sets the agenda for critical research on and analysis of algorithmic music.

Echoes from the East-Kyoshi Tamagawa 2012-12-15 One of the most admired qualities of Claude Debussy's compositions is his ability to create an intimate relationship with the listener. He is also the first great European composer to discern the possibilities inherent in the gamelan, the ensemble consisting mainly of tuned percussion instruments that originated in Java. Echoes from the East: The Javanese Gamelan and its Influence on Western Music is the first book-length study of the gamelan and its influence on Debussy. Based on research conducted in Indonesia, the book provides a comprehensive history of the gamelan and its influence on Debussy. In addition, the book contains an extensive bibliography to books, recordings, videos, and websites in the field of ethnomusicology. The book is divided into two parts. Part One is organized by region and includes topics on the gamelan in Java, Bali, and Sumatra. Part Two contains a comprehensive bibliography to books, recordings, videos, and websites in the field of ethnomusicology.

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concentration on Balinese discourses enables individual performers and scholars to represent themselves to a greater extent than previously seen in ethnomusicological scholarship, making this study more of a critical discussion among equals than a Western interpretation of ‘others’. This approach permits a rare view into contemporary Balinese conceptions and practices of music.

Musical Childhoods of Asia and the Pacific—Chee-Hoo Lum 2012-06-01 Musical Childhoods of Asia and the Pacific agglomerates stories of young children’s music and musicking from around Southeast Asia and the Pacific. A collection of truly unique traditions are interrogated through a variety of contemporary methodologies. Readers are privileged to hear about children’s musical worlds from children, mothers’ musical worlds from mothers, a struggle to engage with music in a closed society, and new gender politics, among other stories. Researchers share experiences and insights gained from applying their chosen methodologies and add to the debate that shapes the continually transforming domain of music education research. Musical Childhoods builds on the diverse inquiry presented in the first three volumes in the series. This volume is an important addition to the libraries of colleges of education and schools of music, as well as music scholars and educators, researchers, and graduate students who are concerned with advancing both the scope and quality of research in the study of music teaching and learning.

Iranian Classical Music—Laudan Nooshin 2017-03-02 Questions of creativity, and particularly the processes which underlie creative performance or ‘improvisation’, form some of the central areas of interest in current musicology. Yet the predominant discourses on which musicological thought in this area are based have rarely been challenged. In this book Laudan Nooshin interrogates musicological discourses of creativity from the perspective of critical theory and postcolonial studies, examining their ideological underpinnings, the relationships of alterity which they sustain, and the profound implications for our understanding of creative processes in music. The repertoire which forms the book’s main focus is Iranian classical music, a tradition in which the performer plays a central creative role. Addressing a number of issues regarding the nature of musical creativity, the author explores both the discourses through which ideas about creativity are constructed, exchanged and negotiated within this tradition, and the practice by which new music comes into being. For the latter she compares a number of performances by musicians playing a range of instruments and spanning a period of more than 35 years, focusing on one particular section of repertoire, dastgah Segāh, and providing transcriptions of the performances as the basis for analytical exploration of the music’s underlying compositional principles. This book is about understanding musical creativity as a meaningful social practice. It is the first to examine the ways in which ideas about tradition, authenticity, innovation and modernity in Iranian classical music form part of a wider social discourse on creativity, and in particular how they inform debates regarding national and cultural identity.