



V. A. Howard

CHARM AND SPEED

Virtuosity in the Performing Arts

Charm And Speed Virtuosity In The Performing Arts

Vernon Alfred Howard



Charm And Speed Virtuosity In The Performing Arts:

Charm and Speed Vernon Alfred Howard, 2008 What is virtuosity Is it an innate gift or can it be taught How does it manifest in music dance or drama and by what criteria What does it take to become a virtuoso a what are the odds of success And ultimately at what price Examining the concept of virtuosity in multiple perspectives this book helps to answer those questions and many more V A Howard traces virtuosity from its historical roots to philosophical and psychological learning theory to the rigours of professional training and shows how high level performers are made marketed and sold by those who broker talent as a commodity Critics and theorists will find this book comprehensive and illuminating And for that vast group of budding aspirants and their mentors who desire to make it to figure out where they are going how far and why the insights contained herein are key to survival No dance or drama studio regional theatre music school or conservatory can afford to ignore this hard look at the realities of classical performance art and training For those whose vocation is performance this is required reading

Computers and Creativity Jon McCormack, Mark d'Inverno, 2012-08-21 This interdisciplinary volume introduces new theories and ideas on creativity from the perspectives of science and art Featuring contributions from leading researchers theorists and artists working in artificial intelligence generative art creative computing music composition and cybernetics the book examines the relationship between computation and creativity from both analytic and practical perspectives Each contributor describes innovative new ways creativity can be understood through and inspired by computers The book tackles critical philosophical questions and discusses the major issues raised by computational creativity including whether a computer can exhibit creativity independently of its creator what kinds of creativity are possible in light of our knowledge from computational simulation artificial intelligence evolutionary theory and information theory and whether we can begin to automate the evaluation of aesthetics and creativity in silico These important often controversial questions are contextualised by current thinking in computational creative arts practice Leading artistic practitioners discuss their approaches to working creatively with computational systems in a diverse array of media including music sound art visual art and interactivity The volume also includes a comprehensive review of computational aesthetic evaluation and judgement research alongside discussion and insights from pioneering artists working with computation as a creative medium over the last fifty years A distinguishing feature of this volume is that it explains and grounds new theoretical ideas on creativity through practical applications and creative practice Computers and Creativity will appeal to theorists researchers in artificial intelligence generative and evolutionary computing practicing artists and musicians students and any reader generally interested in understanding how computers can impact upon creativity It bridges concepts from computer science psychology neuroscience visual art music and philosophy in an accessible way illustrating how computers are fundamentally changing what we can imagine and create and how we might shape the creativity of the future Computers and Creativity will appeal to theorists researchers in artificial intelligence generative and evolutionary computing practicing

artists and musicians students and any reader generally interested in understanding how computers can impact upon creativity It bridges concepts from computer science psychology neuroscience visual art music and philosophy in an accessible way illustrating how computers are fundamentally changing what we can imagine and create and how we might shape the creativity of the future **Contemporary Piano Music** Madalena Soveral,2021-05-20 This collection addresses different issues involving performance and musical creation in contemporary piano music Organised into three sections it examines the aesthetic and technical aspects of musical creation in the 20th century and evaluates the questions that these aspects pose regarding the interpretative and performative process It also offers a reflection on artistic practices in the 21st century and explores their contribution to redefining the contemporary performative field The Human Touch Chloé

Arros,2024-09-27 The Human Touch is a book focused on the creative processes at work in British contemporary improvisational theatre and how these processes draw on the humanity of the participants their cognitive abilities their lives and their relationships to each other Vulnerability is a main feature of both the book and of improvisational theatre both part of the hurdles that improvisers face and a creative tool Through a study of improvisation and vulnerability the book teaches us both what makes improvisational theatre so human and opens the door to a reflection about how to use humanity and human emotions in performance Most importantly it delves into the cognitive and physiological processes at work in improvisation a topic which is missing from most manuals and studies offered to students This book is addressed to theatre students and provides both an important overview of the form s history and a challenge to what is usually taught about improvisation Values and Music Education Estelle R. Jorgensen,2021-11-09 What values should form the foundation of

music education And once we decide on those values how do we ensure we are acting on them In Values and Music Education esteemed author Estelle R Jorgensen explores how values apply to the practice of music education We may declare values but they can be hard to see in action Jorgensen examines nine quartets of related values and offers readers a roadmap for thinking constructively and critically about the values they hold In doing so she takes a broad view of both music and education while drawing on a wide sweep of multidisciplinary literature Not only does Jorgensen demonstrate an analytical and dialectical philosophical approach to examining values but she also seeks to show how theoretical and practical issues are interconnected An important addition to the field of music education Values and Music Education highlights values that have been forgotten or marginalized underscores those that seem perennial and illustrates how values can be double edged swords Studio-Based Instrumental Learning Kim Burwell,2016-04-01 In Studio Based Instrumental Learning Kim Burwell

investigates the nature of lesson interactions in instrumental teaching and learning Studio lesson activity is represented as a private interaction dealing with skill acquisition and reflecting a tradition based in apprenticeship as well as the personal attributes and intentions of participants The varied and particular nature of such interaction does not always lend itself well to observation or when observed to easy interpretation This presents particular problems for practitioners wishing to share

aspects of professional knowledge and for researchers seeking to explain the practice Focusing on a single case study of two clarinet lessons Burwell uses video observations and interviews to analyse collaborative lesson activity through the rich transcription of performance verbal and nonverbal behaviours The foregrounded lesson interactions are also contextualised by the background consideration of social cultural and institutional frameworks The research is aimed at helping to create a framework that can support reflection among practitioners as they continually develop their work not only experientially through the tradition of vertical transmission from one musician to another but collaboratively through the horizontal sharing of good practice

The Oxford Handbook of the Phenomenology of Music Cultures Harris M. Berger, Friedlind Riedel, David VanderHamm, 2024 This handbook is currently in development with individual articles publishing online in advance of print publication At this time we cannot add information about unpublished articles in this handbook however the table of contents will continue to grow as additional articles pass through the review process and are added to the site Please note that the online publication date for this handbook is the date that the first article in the title was published online

The Oxford Handbook of Philosophy in Music Education Wayne D. Bowman, Ana Lucía Frega, 2012-05-25 In *The Oxford Handbook of Philosophy in Music Education* editors Wayne D Bowman and Ana Lucia Frega have drawn together a variety of philosophical perspectives from the profession's most exciting scholars from all over the world Rather than relegating philosophical inquiry to moot questions and abstract situations the contributors to this volume address everyday concerns faced by music educators everywhere Emphasizing clarity fairness rigour and utility above all *The Oxford Handbook of Philosophy in Music Education* will challenge music educators all over the world to make their own decisions and ultimately contribute to the conversation themselves

Music in Our Lives Jonathan L. Friedmann, 2015-01-02 Music research has entered something of a Golden Age Technological advances and scholarly inquiry have merged in interdisciplinary studies drawing on psychology neuroscience evolutionary biology anthropology and other fields that illuminate the musical nature of our species This volume develops supports and challenges that body of research examining key issues in the field such as the difficulty of writing about music the formation of musical preferences the emotional impact of musical sounds the comparison of music and language the impulse for making music and the connection between music and spirituality

The Philosophy of Play as Life Wendy Russell, Emily Ryall, Malcolm MacLean, 2017-09-07 It is now widely acknowledged that play is central to our lives As a phenomenon play poses important questions of reality subjectivity competition inclusion and exclusion This international collection is the third in a series of books including *The Philosophy of Play and Philosophical Perspectives on Play* that aims to build paradigmatic bridges between scholars of philosophy and scholars of play Divided into four sections Play as Life Play as Games Play as Art and Play as Politics this book sheds new light on the significance of play for both children and adults in a variety of cultural settings Its chapters encompass a range of philosophical areas of enquiry such as metaphysics aesthetics and ethics and the spectrum of topics explored includes games jokes sport and our social relationship

with the Internet With contributions from established and emerging scholars from around the world The Philosophy of Play as Life is fascinating reading for all those with an interest in playwork the ethics and philosophy of sport childhood studies or the philosophy of education Popscrip: Graduate Research In Popular Music Studies Simone Krüger (ed.), Ron Moy (ed.), 2014-05-07 This book provides a collection of graduate students writings in popular music studies **Exploring Virtuosities. Heinrich Wilhelm Ernst, Nineteenth-Century Musical Practices and Beyond** Christine Hoppe, Melanie von Goldbeck, Maiko Kawabata, 2018-05-02 Over the last decade musicological interest in both the composing virtuoso of the nineteenth century and the phenomenon of virtuosity has increased Moving beyond approaches to music solely in terms of works allowed for a range of perspectives on concepts of virtuosity to emerge Such cultural theory based approaches crucially put the traditional musicological image of the virtuoso into a broader context Recent advances in performance studies furthermore emphasise the need to include factors such as staging the audience sound and space and musical practices in our understanding of the complex phenomenon of virtuosity The present volume tries to meet the challenges raised by these multi layered perspectives by varying the foci on virtuosity from specific attention to individual virtuosos and considerations of virtuosity s historical and social context to broader questions regarding innovations in the current landscape and future virtuoso phenomena The broad range of topics centres on the composer and virtuoso Heinrich Wilhelm Ernst and his immediate sphere of influence The contributions in the present volume not only reveal the complexity of the research field of virtuosity but also liberate Heinrich Wilhelm Ernst from the shadow of fixed mainly non musical discourses on virtuosity around Paganini The enclosed CD with recordings by Guillaume Tardif Philippe Borer Clive Brown and Friederike Spangenberg enriches these texts by including the dimension of sound *Manual Oxford de Filosofía en Educación Musical* Ana Lucía Frega, Wayne D. Bowman, 2016-11-01 El Manual Oxford de Filosofía en educación musical editado en inglés por los prestigiosos Wayne D Bowman y Ana Lucía Frega del cual esta obra presenta un compendio en español intenta mostrar cómo una Filosofía en la educación musical parte desde las prácticas mismas y permite tomar conciencia de las ideas estéticas culturales antropológicas y políticas que all operan consciente o inconscientemente Este recorrido propone poner en cuestión las prácticas los objetivos de enseñanza y las convicciones en la enseñanza musical A través de la reflexión de no meros especialistas de primer nivel mundial ofrece perspectivas novedosas y provocativas que desafían el quehacer tanto en la educación formal como no formal tanto en la formación escolar general como aquella impartida en los Conservatorios Alejándose de todo dogmatismo el Manual busca poner en juego la acción del filosofar Evita asumir posiciones que clausuren la búsqueda propone una mirada crítica sobre el etnocentrismo y valora positivamente la aparición de divergencias entre los capítulos ya que de esta forma se promueve el debate racional crítico y creativo Al reconocer el carácter plural de las prácticas en educación musical se abre el campo a nuevos e interesantes caminos que busca recorrer con claridad justicia rigor y ante todo utilidad El Manual Oxford de Filosofía en educación musical Un compendio constituye un

desafío para los educadores musicales de distintas latitudes una invitación a construir propuestas solidas de enseñanza y a dar lugar al intercambio fructífero entre colegas Goethe und die Musik Walter Hettche, Rolf Selbmann, 2012 **Szenen des**

Virtuosen Gabriele Brandstetter, Bettina Brandl-Risi, Kai van Eikels, 2016-12-15 Das ist virtuos Dieses Urteil kann sich auf alles beziehen was jemand so sehr steigert dass es andere zu exzessiven Reaktionen motiviert zu tosendem Beifall ebenso wie zu Tumult oder Protest Gabriele Brandstetter Bettina Brandl Risi und Kai van Eikels untersuchen die besondere Steigerung die Virtuosität ausmacht in der gesamten Bandbreite menschlicher Tätigkeiten Sie erkennen in den Szenen des Virtuosen Verbindungen und Wechselbeziehungen zwischen Kunst Politik Konomie Technik und Gesellschaft vom antiken Ideal der arete bis zur collective virtuosity in postfordistischen Arbeitskulturen und in Tanz und Performance des 21 Jahrhunderts

Critical Musicological Reflections Stan Hawkins, 2016-04-22 This collection of original essays is in tribute to the work of Derek Scott on the occasion of his sixtieth birthday As one of the leading lights in Critical Musicology Scott has helped shape the epistemological direction for music research since the late 1980s There is no doubt that the path taken by the critical musicologist has been a tricky one leading to new conceptions interactions and heated debates during the past two decades Changes in musicology during the closing decades of the twentieth century prompted the establishment of new sets of theoretical methods that probed at the social and cultural relevance of music as much as its self referentiality All the scholars contributing to this book have played a role in the general paradigmatic shift that ensued in the wake of Kerman's call for change in the 1980s Setting out to address a range of approaches to theorizing music and promulgating modes of analysis across a wide range of repertoires the essays in this collection can be read as a coming of age of critical musicology through its active dialogue with other disciplines such as sociology feminism ethnomusicology history anthropology philosophy cultural studies aesthetics media studies film music studies and gender studies The volume provides music researchers and graduate students with an up to date authoritative reference to all matters dealing with the state of critical musicology today **Italian Art, 1500-1600** Robert Klein, Henri Zerner, 1989 Art and the cultured public Documents on art and artists Mid century Venetian art criticism Vasari Art theory in the second half of the century The Counter Reformation Artists amateurs and collectors On beauty *Monthly musical record* ,1889 *The Monthly Musical Record* ,1889

Performing Knowledge Daphne Leong, 2019-11-19 How do musical analysis and performance relate In a unique collaborative approach to this question theorist pianist Daphne Leong partners with internationally renowned performers to interpret twentieth century repertoire Imaginative explorations of music by Ravel Schoenberg Bartók Schnittke Milhaud Messiaen Babbitt Carter and Morris illuminate focal issues such as the role of embodiment the affordances of a score the cultural understanding of notation the use of metaphor and to round out the viewpoints of theorist and performers with those of composer and listeners the role of structure in audience reception Each exploration engages deeply with musical structure redefined to encompass the creative activity of composers performers analysts and listeners Performances demonstrations

and interviews online complement the book's written text practical application and pedagogical guidance round out theoretical and analytical content The collaborations themselves demonstrate different dimensions of knowledge at the intersection of analysis and performance and illustrate Leong's theory of the things and people that facilitate cross disciplinary collaboration in music They also exemplify the antagonisms and synergies that emerge when theorists and performers meet Both flexibly and rigorously conceived *Performing Knowledge* is a brave crossing of disciplinary divides between scholarship and practice a work of analysis shaped by the voices of performers

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