



# improvisation hypermedia and the arts since 1945

RACHEL SMITH AND ROGER DEAN



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# Improvisation Hypermedia And Arts Since 1945

**Per Brask, Daniel Meyer-Dinkgrafe**



## **Improvisation Hypermedia And Arts Since 1945:**

Improvisation Hypermedia and the Arts since 1945 Roger Dean, Hazel Smith, 2013-11-05 First Published in 1997 The authors purpose in this book is to dissect developments in improvisation in the arts since 1945 with a particular emphasis on process and technique The approach is analytical and theoretical but is also relevant to practitioners and their audience Their key argument is that improvisation has been of great importance and value in the contemporary arts particularly because of its potential to develop new forms often by breaking definitions

**Improvisation, Hypermedia and the Arts Since 1945** Hazel Smith, Roger Thornton Dean, 1997 *Improvisation, Hypermedia and the Arts Since 1945* Hazel Smith, R. T. Dean, 1997 First Published in 1997 Routledge is an imprint of Taylor Francis an informa company

**The Motional Improvisation of Al Wunder** H.R. Elliott, 2021-05-16 The Motional Improvisation of Al Wunder takes readers on a journey through the life history creative genealogies and unique working processes of one of the master teachers of Euro American postmodern movement based improvisational performance who has until now received scant critical attention The book offers a long overdue examination of the significant impact made by an important figure on grassroots movement based improvisational performance in 1960s 1970s America and in Australia from the 1980s onwards It revisits the work of groundbreaking New York choreographer Alwin Nikolais with whom Wunder trained and for whom he later taught in the 1960s covers collaborations with founders of Action Theater Ruth Zaporah and Motivity Aerial Dance Terry Sendgraff as part of the explosion of improvisation in San Francisco in the 1970s and tracks the consolidation of a unique pedagogy that would see hundreds of students learn how to map their performative creativity in Melbourne from the 1980s onwards It conducts a fascinating investigation into the wellsprings of Wunder s approach to improvised performance as an end in itself covering teaching innovations such as his use of the Hum Drum positive feedback personal power sources and articulators It includes valuable contributions from a number of ex students and established Australian artists in dance music and visual art who share the profound impact Wunder has made on their creative practices This book will be a valuable resource to movement dance improvisation students and teachers at undergraduate and postgraduate level and independent artists drawn to movement improvisation as performance

Theatrical Improvisation, Consciousness, and Cognition C. Drinko, 2013-04-05 Improvisation teachers have long known that the human mind could be trained to be effortlessly spontaneous and intuitive Drinko explores what these improvisation teachers knew about improvisation s effects on consciousness and cognition and compares these theories to current findings in cognitive neuroscience psychology and philosophy

*The Oxford Handbook of Computer Music* Roger T. Dean, 2009-09-16 The Oxford Handbook of Computer Music offers a state of the art cross section of the most field defining topics and debates in computer music today A unique contribution to the field it situates computer music in the broad context of its creation and performance across the range of issues from music cognition to pedagogy to sociocultural topics that shape contemporary discourse in the field Fifty years after musical tones were produced on a

computer for the first time developments in laptop computing have brought computer music within reach of all listeners and composers Production and distribution of computer music have grown tremendously as a result and the time is right for this survey of computer music in its cultural contexts An impressive and international array of music creators and academics discuss computer music s history present and future with a wide perspective including composition improvisation interactive performance spatialization sound synthesis sonification and modeling Throughout they merge practice with theory to offer a fascinating look into computer music s possibilities and enduring appeal The Cambridge Companion to Brass Instruments Trevor Herbert, John Wallace, 1997-10-13 This Companion covers many diverse aspects of brass instruments and in such detail It provides an overview of the history of brass instruments and their technical and musical development Although the greatest part of the volume is devoted to the western art music tradition with chapters covering topics from the medieval to the contemporary periods there are important contributions on the ancient world non western music vernacular and popular traditions and the rise of jazz Despite the breadth of its narrative the book is rich in detail with an extensive glossary and bibliography The editors are two of the most respected names in the world of brass performance and scholarship and the list of contributors includes the names of many of the world s most prestigious scholars and performers on brass instruments

**Contemporary Rehearsal Practice** Gary Cassidy, 2021-02-22 This book provides the first comprehensive study of Anthony Neilson s unconventional rehearsal methodology Neilson s notably collaborative rehearsal process affords an unusual amount of creative input to the actors he works with and has garnered much interest from scholars and practitioners alike This study analyses material edited from 100 hours of footage of the rehearsals of Neilson s 2013 play Narrative at the Royal Court Theatre as well as interviews with Neilson himself the Narrative cast and actors from other Neilson productions Replete with case studies Gary Cassidy also considers the work of other relevant practitioners where appropriate such as Katie Mitchell Forced Entertainment Joan Littlewood Peter Brook Complicite s Simon McBurney Stanislavski and Sarah Kane Contemporary Rehearsal Practice will be of great interest to scholars students and practitioners of theatre and performance and those who have an interest in rehearsal studies Hyperscapes in the Poetry of Frank O'Hara Hazel Smith, 2000-01-01 Elizabeth A Kaye specializes in communications as part of her coaching and consulting practice She has edited Requirements for Certification since the 2000 01 edition Body and Performance Sandra Reeve, 2013-06-28 The first volume in this series Nine Ways of Seeing a Body explored different conceptions of the body in recent Western history body as object body as subject somatic body etc This new collection highlights 12 contemporary approaches to the body lenses that are currently being used by performers or in the context of performance training The lenses draw on somatic practices like the Feldenkrais Method the Alexander Technique and Body Mind Centering and approaches like Object Relations Corporeal Feminism and Embodied Cognition Other chapters illuminate the role of the body in music and devised performance in experimental opera and in classical Sanskrit theatre Instead of trying to improve or enhance the performer s body or vocal output all 12 lenses

emphasise the interdependence of body and place society culture and other bodies They also share the idea of the body as flux rather than fixed identity Each approach is interlaced with a case study showing how it can be applied in practice Students dancers performers singers musicians directors and choreographers can find their own preferred approaches to the body in performance amongst the lenses described here and can explore alternatives that might enrich their current vocabulary

*International Handbook of Research in Arts Education* Liora Bresler, 2007-01-26 Providing a distillation of knowledge in the various disciplines of arts education dance drama music literature and poetry and visual arts this essential handbook synthesizes existing research literature reflects on the past and contributes to shaping the future of the respective and integrated disciplines of arts education While research can at times seem distant from practice the Handbook aims to maintain connection with the live practice of art and of education capturing the vibrancy and best thinking in the field of theory and practice The Handbook is organized into 13 sections each focusing on a major area or issue in arts education research

*Performing Consciousness* Per Brask, Daniel Meyer-Dinkgrafe, 2010-02-19 Since its inaugural issue in April 2000 the journal *Consciousness Literature and the Arts* has regularly published essays on the intersection of theatre and consciousness Often these essays have seen theatre as a spiritual practice that for both the performer and her audience can bring about experiences that help heal the world a shift in consciousness This practice though spiritual is not ethereal but is rooted in doing in actions in breathing That is theatre is seen as an art form understood as part of a whole as taking place in total Consciousness as well as expressing consciousness es making both breathing a source of meaning and shamanic journeying part of the creative process that brings into being imaginative resources for the actor that undermines traditional understandings of character self ego All the pieces collected here then reveal a concern with consciousness and the theatre the ways that performance can be a spiritual practice a means a reaching higher levels of consciousness as well as the ways the theatre may have healing effects on audiences by engaging them in wider and deeper levels of imagination the levels where dualities disappear

Sounds of the Underground Stephen Graham, 2020-03-06 In basements dingy backrooms warehouses and other neglected places around the world music is being made that doesn't fit neatly into popular or classical categories and genres whose often extreme sounds and tiny concerts hover on the fringes of these commercial and cultural mainstreams The term underground music as it's being used here connects various forms of music making that exist outside or on the fringes of mainstream institutions and culture such as noise free improvisation and extreme metal This is music that makes little money that's noisy and exploratory in sound and that's largely independent from both the market and from traditional high art institutions It sometimes exists at the fringes of these commercial and cultural institutions as for example with experimental metal or improv but for the most part it's removed from the mainstream underground as we see with noise artists such as Werewolf Jerusalem or Ramleh obscure black metal artists such as Lord Foul and improvisers such as Maggie Nicols In response to a lack of previous scholarly discussion Graham provides a cultural political and aesthetic mapping of

this broad territory By outlining the historical background but focusing on the digital age the underground and its fringes can be seen as based in radical anti capitalist politics or radical aesthetics while also being tied to the political contexts and structures of late capitalism The book explores these various ideas of separation and captures through interviews and analysis a critical account of both the music and the political and cultural economy of the scene **The Ashgate Research**

**Companion to Experimental Music** James Saunders, 2017-02-03 The recent resurgence of experimental music has given rise to a more divergent range of practices than has previously been the case The Ashgate Research Companion to Experimental Music reflects these recent developments by providing examples of current thinking and presenting detailed case studies that document the work of contemporary figures The book examines fourteen current practitioners by interrogating their artistic practices through annotated interviews contextualized by nine authored chapters which explore central issues that emerge from and inform these discussions Whilst focusing on composition the book also encompasses related aspects of performance improvisation and sonic art The interviews all explore how the selected artists work focusing on the processes involved in developing their recent projects set against more general aesthetic concerns They aim to shed light on the disparate nature of current work whilst seeking to find possible points of contact Many of the practitioners are active in areas that span disciplines such as composition and improvisation and the book explores the interaction of these activities in the context of their work The other chapters consider a range of issues pertinent to recent developments in the genre including definitions of experimentalism and its relationship with a broader avant garde experimentalism and cultural change notation and its effect on composition realising open scores issues of notation and interpretation in live electronic music performing experimental music improvisation and technology improvisation and social meaning instrumentalizing objects visual artists relationships to experimental music working across interdisciplinary boundaries listening and the soundscape working methods techniques and aesthetics of recent experimental music *Keith Jarrett's The Koln Concert* Peter Elsdon, 2012-11-30 Keith Jarrett ranks among the most accomplished and influential pianists in jazz history His *The K ln Concert* stands among the most important jazz recordings of the past four decades not only because of the music on the record but also because of the remarkable reception it has received from musicians and lay listeners alike Since the album's 1975 release it has sold over three million copies a remarkable achievement for any jazz record but an unprecedented feat for a two disc set of solo piano performances featuring no well known songs In *Keith Jarrett's The K ln Concert* author Peter Elsdon seeks to uncover what it is about this recording about Keith Jarrett's performance that elicits such success Recognizing *The K ln Concert* as a multi faceted text Elsdon engages with it musically culturally aesthetically and historically in order to understand the concert and album as a means through which Jarrett articulated his own cultural and musical outlook and establish himself as a serious artist Through these explorations of the concert as text of the recording and of the live performance *Keith Jarrett's The K ln Concert* fills a major hole in jazz scholarship and is essential reading for jazz

scholars and musicians alike as well as Keith Jarrett's many fans

**Practice-led Research, Research-led Practice in the Creative Arts** Hazel Smith, 2009-06-30 This book addresses one of the most exciting and innovative developments within higher education: the rise in prominence of the creative arts and the accelerating recognition that creative practice is a form of research. The book considers how creative practice can lead to research insights through what is often known as practice-led research. But unlike other books on practice-led research, it balances this with discussion of how research can impact positively on creative practice through research-led practice. The editors posit an iterative and web-like relationship between practice and research. Essays within the book cover a wide range of disciplines including creative writing, dance, music, theatre, film, and new media, and the contributors are from the UK, US, Canada, and Australia. The subject is approached from numerous angles: the authors discuss methodologies of practice-led research and research-led practice, their own creative work as a form of research, research training for creative practitioners, and the politics and histories of practice-led research and research-led practice within the university. The book will be invaluable for creative practitioners, researchers, students in the creative arts, and university leaders.

**Key Features:** The first book to document, conceptualise, and analyse practice-led research in the creative arts and to balance it with research-led practice. Written by highly qualified academics and practitioners across the creative arts and sciences. Brings together empirical, cultural, and creative approaches. Presents illuminating case histories of creative work and practice-led research.

**Music and Sonic Art** John Dack, Mine Doğanatan-Dack, 2019-01-10 This volume brings together practitioners and theorists of music and sonic art. Contributions explore a wide range of historical, artistic, pedagogical, and critical issues from multiple perspectives, emphasizing the continuities and links along a broad spectrum of hearing and listening practices and art-making that use sound.

**Northern Sun, Southern Moon** Mike Heffley, 2005-01-01 Until the 1960s, American jazz, for all its improvisational and rhythmic brilliance, remained rooted in formal Western conventions originating in ancient Greece and early Christian plainchant. At the same time, European jazz continued to follow the American model. When the creators of so-called free jazz—Ornette Coleman, Cecil Taylor, John Coltrane, Albert Ayler, Sun Ra, Anthony Braxton, and others—liberated American jazz from its Western ties, European musicians found their own distinctive voices and created a vital, innovative, and independent jazz culture. *Northern Sun, Southern Moon* examines this pan-Eurasian musical revolution. Author and musician Mike Heffley charts its development in Scandinavia, Holland, England, France, Italy, and especially former East and West Germany. He then follows its spread to former Eastern bloc countries. Heffley brings to life an evolving musical phenomenon, situating European jazz in its historical, social, political, and cultural contexts, and adding valuable material to the still scant scholarship on improvisation. He reveals a Eurasian genealogy worthy of jazz's well-established African and American pedigrees and proposes startling new implications for the histories of both Western music and jazz.

**The Routledge Companion to Music Cognition** Richard Ashley, Renee Timmers, 2017-06-26 WINNER OF THE SOCIETY OF MUSIC THEORY'S 2019 CITATION OF SPECIAL MERIT FOR MULTI

**AUTHORED VOLUMES** The Routledge Companion to Music Cognition addresses fundamental questions about the nature of music from a psychological perspective Music cognition is presented as the field that investigates the psychological physiological and physical processes that allow music to take place seeking to explain how and why music has such powerful and mysterious effects on us This volume provides a comprehensive overview of research in music cognition balancing accessibility with depth and sophistication A diverse range of global scholars music theorists musicologists pedagogues neuroscientists and psychologists address the implications of music in everyday life while broadening the range of topics in music cognition research deliberately seeking connections with the kinds of music and musical experiences that are meaningful to the population at large but are often overlooked in the study of music cognition Such topics include Music's impact on physical and emotional health Music cognition in various genres Music cognition in diverse populations including people with amusia and hearing impairment The relationship of music to learning and accomplishment in academics sport and recreation The broader sociological and anthropological uses of music Consisting of over forty essays the volume is organized by five primary themes The first section Music from the Air to the Brain provides a neuroscientific and theoretical basis for the book The next three sections are based on musical actions Hearing and Listening to Music Making and Using Music and Developing Musicality The closing section Musical Meanings returns to fundamental questions related to music's meaning and significance seen from historical and contemporary perspectives The Routledge Companion to Music Cognition seeks to encourage readers to understand connections between the laboratory and the everyday in their musical lives

**Audiobooks as Artifacts** David Seinberg, 2024-06-19 Their ever evolving popularity notwithstanding audiobooks remain a rather undertheorized phenomenon The prevailing handful of existing studies seem to have adopted an inherently historicist approach which fails to identify and scrutinize their aesthetic importance Thus rather than regarding them as mere recorded versions of existing literary works this book explores them as the unique products of a hitherto undefined artistic genre As performance based aural artefacts the very act of listening to them is rendered an aesthetic experience in its own right By effectively embracing an interdisciplinary approach and introducing a set of aesthetic questions and philosophical conundrums ignited by a paradigmatic application of the New Institutional Theory of Art this study establishes a new aesthetic category which in turn not only classifies audiobooks as artworks to all intents and purposes but also generates the criteria and parameters for evaluating their merit Since the proof of the proverbial pudding is purportedly in the eating in surveying a series of concrete case studies each highlighting different degrees of complexities this study mainly examines first person narratives as the most natural medium for the aesthetics of the audiobook As such the investigation herein provides one with comparative close listenings appropriately analyzing and debating their aesthetic properties Finally in exploring what this study identifies as one's informed intuition and its role in the craft of casting audiobooks this study also proposes a new understating of how aesthetic appreciation works in action



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