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*The Performance Wellness Manual is a
comprehensive guide to the Montello*

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Method for Performance Wellness (PW), a multi-modal, research-based approach designed to offer performers, arts educators, creative arts therapists, and performing arts medicine practitioners a deeper understanding of the implications of stress in performance, as well as practical tools for allowing the mind-

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body to become a resilient "instrument" in the face of stressful situations.

Integrating techniques from the fields of music therapy, neuropsychology and yoga science, the cornerstone of the PW approach is Essential Musical Intelligence, the innate ability to use music and sound to bypass the limitations

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of the rational, conscious mind and instantly connect with your creative source to manifest healing, mastery, and joy in performance and in daily life. In the Performance Wellness Manual you will learn: Ways to use music and sound as self-reflecting, transformational tools to facilitate creativity and total wellness

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Processes to target the underlying causes of performance anxiety Powerful mind-body awareness techniques to reduce stress Tools to reprogram negative thoughts Keys to preventing overuse injuries How to create a customized daily self-care practice Methods to overcome performance challenges in real time How

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to nurture a deep connection with your audience

This book is unique in offering practical advice on writing song lyrics within a critically informed framework. Part I provides the theoretical underpinning, while Part II covers the creative process, pulling together all the best songwriting

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advice and offering practical exercises. Fusing creative guidance with rigorous criticism, this is an essential companion for undergraduate and postgraduate students of songwriting, creative writing and music. Lively and accessible, it is a one-stop shop for all aspiring songwriters.

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A wonderful collection of Grace Nash's creative approaches to child development using music, language and movement. Incorporates the philosophies and techniques of Orff, Kodaly and Laban. Children are inherently musical. They respond to music and learn through music. Music expresses children's

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identity and heritage, teaches them to belong to a culture, and develops their cognitive well-being and inner self worth. As professional instructors, childcare workers, or students looking forward to a career working with children, we should continuously search for ways to tap into children's natural reservoir of

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enthusiasm for singing, moving and experimenting with instruments. But how, you might ask? What music is appropriate for the children I'm working with? How can music help inspire a well-rounded child? How do I reach and teach children musically? Most importantly perhaps, how can I incorporate music

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into a curriculum that marginalizes the arts? This book explores a holistic, artistic, and integrated approach to understanding the developmental connections between music and children. This book guides professionals to work through music, harnessing the processes that underlie music learning, and

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outlining developmentally appropriate methods to understand the role of music in children's lives through play, games, creativity, and movement. Additionally, the book explores ways of applying music-making to benefit the whole child, i.e., socially, emotionally, physically, cognitively, and linguistically.

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analytically, with OUT OF
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history) with thoughtful introductions as well as thought-provoking discussion questions.

Offering a brand new approach to teaching music in the primary classroom, Teaching Music Creatively provides training and qualified

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teachers with a comprehensive understanding of how to effectively deliver a creative music curriculum. Exploring research-informed teaching ideas, diverse practices and approaches to music teaching, the authors offer well-tested strategies for

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developing children's musical creativity, knowledge, skills and understanding. With ground-breaking contributions from international experts in the field, this book presents a unique set of perspectives on music teaching. Key topics covered include:

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Creative teaching, and what it means to teach creatively; Composition, listening and notation; Spontaneous music-making; Group music and performance; The use of multimedia; Integration of music into the wider curriculum; Musical play; Cultural

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diversity; Assessment and planning. Packed with practical, innovative ideas for teaching music in a lively and creative way, together with the theory and background necessary to develop a comprehensive understanding of creative teaching

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methods, Teaching Music Creatively is an invaluable resource for undergraduate and postgraduate students in initial teacher training, practising teachers, and undergraduate students of music and education.

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Expert guide and teacher focuses on solving the problems common to many illustrators, among them perspective, form, modeling, and drawing from memory and projected images. 134 black-and-white illustrations.

A new approach to studying the violin

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in order to become a well-rounded and creative musician Written for violin and viola students-and their teachers-this book is a hands-on, write-all-over-it, spill-coffee-on-it workbook for integrating musicianship and technique through improvisation. It

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will benefit beginners through advanced players, even professionals. The creative approach to musical elements and technique in this book can help improve facility and expression for written music; empower participation with musicians

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playing in improvisation-based approaches such as blues, country, or rock; and even provide a springboard to dive into the deep waters of jazz.

A New Approach to Musicianship
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Music Theory Through Improvisation

Voice and Vision: A Creative

Approach to Narrative Film and DV

Production

A Creative Approach to Oils

Integrating Technique and Music

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Through Improvisation

The study of musical composition has been marked by a didactic, technique-based approach, focusing on the understanding of musical language and grammar

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-harmony, counterpoint, orchestration and arrangement - or on generic and stylistic categories. In the field of the psychology of music, the study of musical composition, even in the twenty-first century, remains a

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poor cousin to the literature which relates to musical perception, music performance, musical preferences, musical memory and so on. Our understanding of the compositional process has, in

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the main, been informed by anecdotal after-the-event accounts or post hoc analyses of composition. The Act of Musical Composition: Studies in the Creative Process presents the first coherent exploration around

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this unique aspect of human creative activity. The central threads, or key themes - compositional process, creative thinking and problem-solving - are integrated by the combination of theoretical

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understandings of creativity with innovative empirical work.

"The John Benítez Bass Method Volume 2 * El Sonero del Barrio: A Creative Approach To Salsa" is the second in a comprehensive book series

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documenting the unique playing
and teaching methods of five-
time GRAMMY Award winning
bassist John Benítez. While its
predecessor "Volume 1 *
Freedom In The Clave: A
Rhythmic Approach To Bass

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Playing" is a vast collection of rhythmic independence exercises designed to strengthen a student's overall rhythmic confidence and awareness in regards to the clave, Volume 2 is the first installment that deals

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with Benitez's playing in specific contexts throughout his extensive recording career. Vol. 2 concentrates on Benítez's incredibly innovative approach to salsa playing via eleven note-for-note transcriptions from the

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Frankie Vazquez 1999 classic
"Los Soneros del Barrio" along
with in-depth analyses to
demonstrate how this master
musician puts his own concepts
to work in real time. For
inquisitive bassists and

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musicians looking to explore the seemingly limitless possibilities of the Afro-Cuban tumbao, this book is a must-have.

Almost all the organizing books on the market today target the "left-brainer" - people who are

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generally disciplined, neat, and analytical. But for those who are more creative and spontaneous rather than logical and detail-oriented, help is on the way! In this book, Lee Silber turns traditional organizing advice on

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its head and offers unique solutions that complement the unorthodox lifestyle of the creative "right-brainer." For example: * Discover how right-brainers can be organized in a left-brain world * Overcome

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obstacles that stand in the way
of being more organized * Pile,
don't file - put paper in its place
the right-brained way * Learn
how being a "pack rat" can be a
good thing This creative new
approach to getting it together is

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perfect for those who can't relate
to boring traditional organizing
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educational experience and will motivate students with a fresh and unique approach that will get results. The music engravings are clear and easy to read. Students will fall in love with this ground-breaking new approach

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to learning traditional classical sonatinas! Book with stickers included.

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The Creative Violinist

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The John Benitez Bass Method,
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Adopting a fresh approach to the assumptions and concepts which underlie musical learning, Taking a Learner-Centred Approach to Music Education provides comprehensive guidance on professional and pedagogical aspects of learner-centred practice. This essential

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companion offers a pedagogy which is at once informed by theoretical understandings, and is underpinned by experience, practical examples, case studies and self-reflection. Initial chapters explore the theoretical dimensions of learner-centred music education, touching on aspects

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including collaborative learning, the learning environment and pedagogical sensitivity. Latter chapters delve deeper into the practical application of these teaching strategies and methods. The book invites its reader to reflect on topics including: music, emotions and

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interaction the voice and body as instruments making music visible and tangible improvising and learning music with instruments working with groups in creative activities the music pedagogue as a sensitive and creative instrument. Taking a Learner-Centred Approach to Music Education will

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deepen understanding, facilitate reflection and inspire new approaches to teaching in the field of music. It is essential reading for current and future practitioners involved in music education, early childhood music practice, community music, music therapy and special

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"If you are determined to encourage creativity and provide a collaborative environment that will bring out the best

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in people, you will want this book by your side at all times." –Bill Moggridge, Director of the Smithsonian's Cooper-Hewitt National Design Museum "Make Space is an articulate account about the importance of space; how we think about it, build it and thrive in it." –James P. Hackett,

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President and CEO, Steelcase An inspiring guidebook filled with ways to alter space to fuel creative work and foster collaboration. Based on the work at the Stanford University d.school and its Environments Collaborative Initiative, MakeSpace is a tool that shows how space can be

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intentionally manipulated to ignite creativity. Appropriate for designers charged with creating new spaces or anyone interested in revamping an existing space, this guide offers novel and non-obvious strategies for changing surroundings specifically to enhance the ways in which teams and

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individuals communicate, work,
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from furniture, towall treatments, and
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Studies--candid stories with lessons on creating spaces for making, learning, imagining, and connecting
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Make Space is a new and dynamic resource for activating creativity, communication

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and innovation across institutions, corporations, teams, and schools alike. Filled with tips and instructions that can be approached from a wide variety of angles, Make Space is a ready resource for empowering anyone to take control of an environment.

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(Music Pro Guides). Getting Started with Music Production is for anyone interested in developing a more efficient and creative approach to music production, and it's structured so thoughtfully that it can be used as a textbook for a modular, activity-oriented course presented in any

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learning environment. As an added bonus, the text and accompanying examples are built around the free version of Studio One from PreSonus, so no matter what their musical or technical experience level, students don't need to purchase expensive recording software to benefit from the

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presented material. The fundamental concepts and techniques delivered in this book apply seamlessly to any modern DAW. The author includes 73 video tutorials, formatted for portable devices, that help further explain and expand on the instruction in the text. All supporting media is provided

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exclusively online, so whether you're using a desktop computer or a mobile device, you'll have easy access to all of the supporting content. Getting Started with Music Production is intended for college music majors, high school students, and independent learners. The first ten chapters can be

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used by schools on the quarter system, with an additional five chapters provided for those on the semester system.

Teaching Electronic Music: Cultural, Creative, and Analytical Perspectives offers innovative and practical techniques for teaching electronic

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music in a wide range of classroom settings. Across a dozen essays, an array of contributors—including practitioners in musicology, art history, ethnomusicology, music theory, performance, and composition—reflect on the challenges of teaching electronic music, highlighting

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pedagogical strategies while addressing questions such as: What can instructors do to expand and diversify musical knowledge? Can the study of electronic music foster critical reflection on technology? What are the implications of a digital culture that allows so many to be producers of

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music? How can instructors engage students in creative experimentation with sound? Electronic music presents unique possibilities and challenges to instructors of music history courses, calling for careful attention to creative curricula, historiographies, repertoires, and practices. Teaching Electronic

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This book offers a whole school approach to the teaching of grammar and punctuation that is fully matched to the demands of the English grammar and punctuation test and the new curriculum. With

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the shift towards elegant, well-constructed sentences, it offers the busy teacher three simple steps to motivate and engage children, through: • explicit teaching and modelling; • over forty

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practical games and activities;
• application and improvement
within editing and proof
reading. This book draws on
recent research but also is
based on many years of
classroom practice and a

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number of case studies.

**Practical examples develop
teachers' understanding of
grammatical terms and
progression and show how it is
possible to have a significant
impact on vocabulary,**

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**sentence structure and
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balance is found where skills
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***advanced theory textbook
by the famous American
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McKay (1899-1970) whose
music has been presented
by conductors Leopold
Stokowski, Sir Thomas***

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students have won the***

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***Grammy Award, an Academy
Award, The Pulitzer and the
National Medal for the Arts,
in addition to several
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Professor McKay also had
several hundred of his works***

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***published and is currently
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extensive playings on radio
channels and the internet.
McKay developed
encouraging and***

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***experiential teaching
techniques over 4 decades
of work at the University of
Washington, Seattle, and
was honored to be
commissioned to compose
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***Symphony in 1951, which
was performed and
broadcast by the Seattle
Symphony for the occasion.
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as a Guide to Practice offers
theory and methodology for***

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***developing a unique stage
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preparing stage managers
to develop an adaptive
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their own path, and respond to the present moment with care and creativity. This book provides tactile adaptive strategies, enabling stage managers to navigate diverse

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***populations, venues, and
projects. Experiential stories
based on extensive
experience with world-
renowned artists exemplify
the practices and provide
frameworks for self-***

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***reflection, synthesis, and
engagement with theory-
guided practice. This book
empowers stage managers
to include the 'How You'
with 'How To' by flexing
collaborative muscles and***

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engaging tools to guide any collaborative project to fruition with creativity, curiosity, and the drive to build connections. Exploring topics such as group dynamics, ethics, culture,

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***conflict resolution, and
strategic communication,
Stage Management Theory
as a Guide to Practice:
Cultivating a Creative
Approach is an essential tool
for advanced stage***

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***management students,
educators, and
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reader-friendly, creative
text that focuses on music***

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***fundamentals through
written and aural exercises.
In addition, the text strives
to teach students how to
create music through
learning rhythm, melody,
scales, intervals, and triads.***

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Designed for Music Theory

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***courses, Music Theory
Through Improvisation
presents a unique approach
to basic theory and
musicianship training that
examines the study of
traditional theory through***

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the art of improvisation. The book follows the same general progression of diatonic to non-diatonic harmony in conventional approaches, but integrates improvisation, composition,

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***keyboard harmony, analysis,
and rhythm. Conventional
approaches to basic
musicianship have largely
been oriented toward study
of common practice
harmony from the***

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***Euroclassical tradition, with
a heavy emphasis in four-
part chorale writing. The
author's entirely new
pathway places the study of
harmony within
improvisation and***

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composition in stylistically diverse format, with jazz and popular music serving as important stylistic sources. Supplemental materials include a play-along audio in the

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***downloadable resources for
improvisation and a
companion website with
resources for students and
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Music and the Child

A Creative Approach to

***Developing Technique and
Musicality***

The Act of Musical

Composition

A New Approach to Sight

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Singing

***A Creative Approach
Pedagogical Pathways***

The playback of recordings is the primary means of experiencing music in contemporary society, and in recent years 'classical' musicologists and

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popular music theorists have begun to examine the ways in which the production of recordings affects not just the sound of the final product but also musical aesthetics more generally. Record production can, indeed, be treated as part of the creative process of composition. At the same time, training

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in the use of these forms of technology has moved from an apprentice-based system into university education. Musical education and music research are thus intersecting to produce a new academic field: the history and analysis of the production of recorded music. This book is designed as a general

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introductory reader, a text book for undergraduate degree courses studying the creative processes involved in the production of recorded music. The aim is to introduce students to the variety of approaches and methodologies that are currently being employed by scholars in this field. The book is divided into three

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sections covering historical approaches, theoretical approaches and case studies and practice. There are also three interludes of commentary on the academic contributions from leading record producers and other industry professionals. This collection gives students and scholars a broad overview

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of the way in which academics from the analytical and practice-based areas of the university system can be brought together with industry professionals to explore the ways in which this new academic field should progress.

Voice & Vision is a comprehensive manual for the independent filmmakers

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and film students who want a solid grounding in the tools, techniques, and processes of narrative film in order to achieve their artistic vision. This book includes essential and detailed information on relevant film and digital video tools, a thorough overview of the filmmaking stages, and the aesthetic

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considerations for telling a visual story. The ultimate goal of this book is to help you develop your creative voice while acquiring the solid practical skills and confidence to use it. Unlike many books that privilege raw technical information or the line-producing aspects of production, Voice & Vision places

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creativity, visual expression, and cinematic ideas front and center. After all, every practical decision a filmmaker makes, like choosing a location, an actor, a film stock, a focal length, a lighting set-up, an edit point, or a sound effect is also an expressive one and should serve the filmmaker's vision.

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Every decision, from the largest conceptual choices to the smallest practical solutions, has a profound impact on what appears on the screen and how it moves an audience. "In Practice sidebars throughout Voice & Vision connect conceptual, aesthetic and technical issues to their application in

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the real world. Some provide a brief analysis of a scene or technique from easily rentable films which illustrate how a specific technology or process is used to support a conceptual, narrative, or aesthetic choice. Others recount common production challenges encountered on real student and

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**professional shoots which will inspire
you to be innovative and resourceful
when you are solving your own
filmmaking challenges.**

**A Creative Approach to Music
Fundamentals Cengage Learning
Creative and Critical Projects in
Classroom Music is both a celebration**

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and extension of John Paynter and Peter Aston's groundbreaking work on creative classroom music, Sound and Silence, first published in 1970.

Building on the central themes of the original work – the child as artist, the role of musical imagination and creativity, and the process of making

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music – the authors and contributors provide a contemporary response to the spirit and style of Sound and Silence. They offer reflections on the ideas and convictions underpinning Paynter and Aston’s work in light of scholarship developed during the intervening years. This critical work is accompanied by 16

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creative classroom projects designed and enacted by contemporary practitioners, raising questions about the nature and function of music in education and society. In summary, this book aims to: Celebrate seminal work on musical creativity in the classroom. Promote the integration of practical,

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critical and analytical writing and thinking around this key theme for music education. Contribute to initiating the next 50 years of thought in relation to music creativity in the classroom. Offering a unique combination of critical scholarship and practical application, and published on

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the occasion of the 50th anniversary of Sound and Silence, themes from Paynter and Aston's work are here given fresh context that aims to inspire a new generation of innovative classroom practice and to challenge current ways of thinking about the music classroom.

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A Creative Approach for Performers

Out of Context

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Development

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*A CREATIVE APPROACH TO
MUSIC FUNDAMENTALS,
Advantage Edition, 11th Edition
is a reader-friendly, creative
text that focuses on music
fundamentals through written
and aural exercises. In*

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addition, the text strives to teach students how to create music through learning rhythm, melody, scales, intervals, and triads. Important Notice: Media content referenced within the product description or the

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*product text may not be
available in the ebook version.*

*Musical material specifically
composed for the study of
sight singing.*

*This book is based on the
premise that story making and*

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storytelling are fundamental human activities, shared by all cultures. The power and potential of stories in learning has been recognised by practitioners of the Storyline Approach since the 1960s. As

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can be seen from the scope and variety of contributions to this book, educators from across the world continue to employ the pedagogies and strategies of Storyline to complement and extend the

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educational opportunities they offer to the learners in their care. They demonstrate that story can be a medium for developing skills and making connections; a means of social and cultural bonding and of

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sharing culture and belief systems; and a way of sharing in common human experiences, often by uniting both the cognitive and the affective domains. It can tap into the imagination and

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emotions to form new and meaningful connections between existing areas of knowledge than can often be neglected in conventional educational practice. The book provides educators and

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*learners with examples of
creative, meaningful and
powerful educational
experiences, and is the result
of the extending and crafting
of some of the presentations
and ideas offered by delegates*

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*at the 5th International
Storyline Conference held in
Reykjavik in 2012.*

*As an increasingly significant
aspect of primary teaching,
Creative Approaches to
Teaching Primary RE is the*

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essential companion to help bring creativity to life in the classroom. The text begins with a discussion of creative education and the value of Religious Education, moving on to reflect on the cross-

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curricular nature of the subject, exploring ways of introducing creativity to the classroom, through the medium of Religious Education. Each chapter provides ideas and activities demonstrating how

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pedagogy and theory can be applied in practice within a school setting. The inclusion of case studies will help you consider how to develop creative approaches in all curriculum areas. This book

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invites you to ask questions such as: · What is Creative Education? · Why should RE be included in the ever-changing curriculum? · How can I use Religious Education to generate a more creative

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*environment in the classroom?
A Creative Approach to Getting
Organized
Towards a Collaborative
Interdiscipline
Studies in the Creative Process
Outlines and Highlights for a*

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Duckworth*

*El Sonero Del Barrio - a
Creative Approach to Salsa
Research-Creation in Music and
the Arts*

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*Cultivating a Creative
Approach*

Since the 1970s, the
landscape of higher
education and research has
been considerably altered
by the integration of the

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arts within the university environment. Even though a form of research is inherent to artistic creation, the creative process is not comparable to the established

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procedures involved in
academic research. As
such, how can the
imperatives of
intellectual (and
sometimes restrictive)
rigour characteristic of

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scholarly endeavours be reconciled with the more explorative and intuitive approach of artistic creation? The concept of 'research-creation' allows artists and scholars to

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collaborate on a common project, acknowledging each participant's expertise in the production of an artistic work that either generates theoretical reflections or

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has emerged from academic research. This fully revised and updated translation of Sophie Stévance and Serge Lacasse's original French book offers an overview of

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the historical, political,
social, cultural and
academic contexts within
which research-creation
has emerged in Quebec and
Canada, before similar
(yet often divergent)

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conceptions appeared
elsewhere in the world.
Focussing primarily on the
case of music, the book
goes on to explore the
pedagogical potential of
research-creation within a

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university-based
environment and proposes a
clear and encompassing
definition, as well as a
theoretical model, of
research-creation
supported by concrete

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examples. By underscoring
the reciprocal nature of
this approach and the
potential benefits of
collaborative
relationships, the
authors' vision of

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research-creation extends
far beyond the field of
music and art alone:
rather, it has the
potential to integrate all
approaches and disciplines
that seek to combine

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practice and research.