

Expressive Movement Posture And Action In Daily Life Sports And The Performing Arts

First published in 1999. Routledge is an imprint of Taylor & Francis, an informa company.

If music is a universal language, is language a universal music?

Why do so many beginners, both children and adults, fail to master chosen skills? The Elements of Skill was inspired by—and addresses—that question with a program based on proven techniques. The book, written by a renowned practitioner of the Alexander Technique, outlines an educational system that makes the process of learning a performance or athletic skill more conscious, and therefore more successful. Its principles include breaking down a skill into manageable parts, setting realistic goals, observing mind/body processes, overcoming blocks, controlling habits, and achieving heightened awareness and self-mastery. Included are inspiring examples of people who have benefited from the method.

Master director, teacher, and theorist, Jerzy Grotowski’s work extended well beyond the conventional limits of performance. Now revised and reissued, this book combines: ? an overview of Grotowski’s life and the distinct phases of his work ? an analysis of his key ideas ? a consideration of his role as director of the renowned Polish Laboratory Theatre ? a series of practical exercises offering an introduction to the principles underlying Grotowski’s working methods. As a first step towards critical understanding, and an initial exploration before going on to further, primary research, Routledge Performance Practitioners offer unbeatable value for today’s student.

The Pre-Chomskyan Era

A History of Psycholinguistics

The Routledge Companion to Studio Performance Practice

Beyond Diet and Exercise--The Inner Path to Lasting Change

Teaching Performance: A Philosophy of Piano Pedagogy

The Meaning of Movement

The Neuroscience of Depression: Genetics, Cell Biology, Neurology, Behaviour and Diet is a comprehensive reference to the aspects, features and effects of depression. This book provides readers with the behavior and psychopathological effects of depression, linking anxiety, anger and PSTD to depression. Readers are provided with a detailed outline of the genetic aspects of depression including synaptic genes and the genome-wide association studies (GWAS) of depression, followed by a thorough analysis of the neurological and imaging techniques used to study depression. This book also includes three full sections on the various effects of depression, including diet, nutrition and molecular and cellular effects. The Neuroscience of Depression: Genetics, Cell Biology, Neurology, Behaviour and Diet is the only resource for researchers and practitioners studying depression. The Neuroscience of Depression: Features, Diagnosis and Treatment Covers a pharmacological and behavioral treatment options Features sections on diagnosis and biomarkers of depression Discusses depression in children, teens and adults Contains information on comorbidity of physical and mental conditions Includes more than 250 illustrations and tables The Neuroscience of Depression: Genetics, Cell Biology, Neurology, Behaviour and Diet Features a section on neurological and imaging, including SPECT Neuroimaging Analyzes how diet and nutrition effect depression Examines the molecular and cellular effects of depression Covers genetics of depression Includes more than 250 illustrations and tables

The Routledge Companion to Performance Practitioners collects the outstanding biographical and production overviews of key theatre practitioners first featured in the popular Routledge Performance Practitioners series of guidebooks. Each of the chapters is written by an expert on a particular figure, from Stanislavsky and Brecht to Laban and Decroux, and places their work in its social and historical context. Summaries and analyses of their key productions indicate how each practitioner's theoretical approaches to performance and the performer were manifested in practice. All 22 practitioners from the original series are represented, with this volume covering those born after 1915. This is the definitive first step for students, scholars and practitioners hoping to acquaint themselves with the leading names in performance, or deepen their knowledge of these seminal figures.

Contrary to popular belief, professional philosophers want and need to be heard. Lacking a large and general public in this country, they turn to audiences of peers and rivals. But these audiences are found either in giant, unfocused professional bodies, or in restrictive groups of specialists. In this respect, the Society for Phenomenology and Existential Philosophy can claim a unique role among academic organizations in this country. Now in its tenth year, it has become one of the most important forums in America for the open exchange of ideas. The Society has grown considerably since its founding, and its annual meetings attract scholars in philosophy and other disciplines from across the country and abroad. But these meetings differ markedly from others: too large to be dominated by any single clique or doctrine, they are at the same time small enough to encourage lively discussion within its organized sessions and not just in the corridors outside. The Society derives its focus from the two closely allied philosophical "directions" indicated in its title. Yet from the beginning it has included in its meetings a sizeable number of contributors who are not identified with or even sympathetic to these directions, but are at least willing to engage in a dialogue with those who are. Furthermore, the Society has accomplished to a limited degree something rare indeed in American intellectual life: an interdisciplinary ex- 2 INTRODUCTION change.

Alexandra Pierce singles out elements of music such as melody, meter, and phrase, and investigates the defining quality of each through movement. Although simple, these exercises engage the listening attention in complex ways and can be integrated into a musician's daily practice. Practicing movements that accurately reflect a musical element can improve technique and are audible in performance. They become part of your technical command. Short narratives that illustrate how performance practice problems can be approached and solved are scattered throughout the book. A video companion to Deepening Musical Performance through Movement can be found at the author's website, alexandrapierce.net/deepening.

Writings on Musical Form and Signification

A Text-book for an Introductory Course

The Well-Tempered Body

The 'Key to Learning' Curriculum

The Art and Science of Dance/Movement Therapy

The Routledge Handbook of Music Signification

Vygotsky in Action in the Early Years

The major focus of this book is on the differences between ecological approaches to action (`action theories'), and theories on motor control and learning couched in terms of information processing (`motor theories'). Proponents of both approaches express their views in Part 1 and the differences between the approaches are further analysed. Part 2 presents empirical studies, while in Part 3, methodological, philosophical and scientific implications are discussed and the possibility of a solution is considered.

Wake up your body with this unique program of solo, pair-work and ensemble exercises, inspired by the writings of the great directors from Stanislavsky onwards. Delve into the physical side of characterization with Laban, and learn practical ways of organizing rehearsals and movement improvisations. Topics include the power of physical expression, the motion of emotion, the plasticity of the body, and techniques for expanding reach-space. There are also illustrations, movement charts, and reference sections including mini-biographies of Copeau, Decroux, Barba and other prominent figures of the 20th century theater. Every performer needs to establish a connection with the audience, and the key to this is body language. Learn from the writings of the theater greats to develop as a professional, and as a person.

Expressive MovementPosture and Action in Daily Life, Sports, and the Performing ArtsSpringerDeepening Musical Performance Through MovementThe Theory and Practice of Embodied Interpretation First Published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

Lighten Up Your Body, Lighten Up Your Life

Fuelling Authentic Student Musicians from the Beginning

Your Body Knows

A Conscious Approach to Learning

Evolving Practices in Dance Training

Sound, Movement, and Meaning

Music and Gesture

This guide to the available literature on sports in American culture during the last two decades of the 20th century is a companion to Jack Higg's Sports: A Reference Guide (Greenwood, 1982). The types of individual or team sports included in this volume include those that are viewed as physical contests engaged in for physical, emotional, spiritual, or psychological fulfillment. With a focus on books alone, chapters review the available literature regarding sports and each concludes with a bibliography. Academic journals likely to contain articles on the topics discussed are listed at the end of each chapter. Twelve chapters discuss sports and American history, business and law, education, ethnicity and race, gender, literature, philosophy and religion, popular culture, psychology, science and technology, sociology and world history. This reference and guide to further research will appeal to scholars of popular culture and sports. An index and two appendixes are included, one listing important dates in American sports from 1980 through 2000 and one listing sports halls of fame, museums, periodicals, and websites.

The Art and Science of Dance/Movement Therapy offers both a broad understanding and an in-depth view of how and where dance therapy can be used to produce change. The chapters go beyond the basics that characterize much of the literature on dance/movement therapy, and each of the topics covered offers a theoretical perspective followed by case studies that emphasize the techniques used in the varied settings. Several different theoretical points of view are presented in the chapters, illuminating the different paths through which dance can be approached in therapy.

The Routledge Companion to Studio Performance Practice is a unique, indispensable guide to the training methods of the world’s key theatre practitioners. Compiling the practical work outlined in the popular Routledge Performance Practitioners series of guidebooks, each set of exercises has been edited and contextualised by an expert in that particular approach. Each chapter provides a taster of one practitioner’s work, answering the same key questions: ‘How did this artist work? How can I begin to put my understanding of this to practical use?’ Newly written chapter introductions put the exercises in context, explaining how they fit into the wider methods and philosophy of the practitioner in question. All 21 volumes in the original series are represented in this volume.

How can the studio teacher teach a lesson so as to instill refined artistic sensibilities, ones often thought to elude language? How can the applied lesson be a form of aesthetic education? How can teaching performance be an artistic endeavor in its own right? These are some of the questions Teaching Performance attempts to answer, drawing on the author’s several decades of experience as a studio teacher and music scholar. The architects of absolute music (Hanslick, Schopenhauer, and others) held that it is precisely because instrumental music lacks language and thus any overt connection to the non-musical world that it is able to expose essential elements of that world. More particularly, for these philosophers, it is the density of musical structure—the intricate interplay among purely musical elements—that allows music to capture the essences behind appearances. By analogy, the author contends that the more structurally intricate and aesthetically nuanced a pedagogical system is, the greater its ability to illuminate music and facilitate musical skills. The author terms this phenomenon relational autonomy. Eight chapters unfold a piano-pedagogical system pivoting on the principle of relational autonomy. In grounding piano pedagogy in the aesthetics of absolute music, each domain works on the other. On the one hand, Romantic aesthetics affords pedagogy a source of artistic value in its own right. On the other hand, pedagogy concretizes Romantic aesthetics, deflating its transcendental pretensions and showing the dichotomy of absolute/utilitarian to be specious.

The Principles of Speech

Silence and Body-Mind Interconnectedness in Morita, Naikan and Dohsa-hou

Mozart, Beethoven, Schubert

Life Is Dance

Is Language a Music?

Developmental and Clinical Perspectives of the Kestenberg Movement Profile

Interpreting Musical Gestures, Topics, and Tropes

"Robert Hatten's new book is a worthy successor to his Musical Meaning in Beethoven, which established him as a front-rank scholar . . . in questions of musical meaning. . . . [B]oth how he approaches musical works and what he says about them are timely and to the point. Musical scholars in both musicology and theory will find much of value here, and will find their notions of musical meaning challenged and expanded." —Patrick McCreless This book continues to develop the semiotic theory of musical meaning presented in Robert S. Hatten's first book, Musical Meaning in Beethoven (IUP, 1994). In addition to expanding theories of markedness, topics, and tropes, Hatten offers a fresh contribution to the understanding of musical gestures, as grounded in biological, psychological, cultural, and music-stylistic competencies. By focusing on gestures, topics, tropes, and their interaction in the music of Mozart, Beethoven, and Schubert, Hatten demonstrates the power and elegance of synthetic structures and emergent meanings within a changing Viennese Classical style. Musical Meaning and Interpretation—Robert S. Hatten, editor

How can piano teachers successfully foster student participation and growth from the outset? How can teachers prepare and sustain their influential work with beginner student musicians? This book presents answers to these questions by making important connections with current music education research, masters of the performance world, music philosophers, and the author’s 30-year career as a piano pedagogy instructor in Canada, the USA, Australia, New Zealand, and Japan. It investigates the multilayered role piano teachers play right from the very beginning – the formative first four to five years during which teachers empower students to explore and expand their own emerging musical foundations. This book offers a humane, emancipatory, and generous approach to teaching by grappling with some of the most fundamental issues behind and consequences of studio music teaching. More experiential than abstract and cerebral, it demonstrates how teaching beginner piano students involves an attentiveness to musical concerns like our connection to music, learning to play by ear and by reading, caring for music, the importance of tone and technique, and helping students develop fluency through their accumulated repertoire. Teaching beginner students also draws on personal aspects like independence and authenticity, the moral and ethical dignity associated with democratic relationships, and meaningful conversations with parents. Further, another layer of teaching beginners acknowledges both sides of the coin in terms of growth and rest, teaching what is and what might be, as well as supporting and challenging student development. In this view, how teachers fuel authentic student musicians from the beginning is intimately connected to the knowledge, beliefs, and values that permeate their thoughts and actions in everyday life. Fundamentals of Piano Pedagogy stands out as a much-needed instructional resource with immense personal, practical, social, philosophical, educational, and cultural relevance for today’s studio music teachers. Its humanistic and holistic approach invites teachers to consider not only who they are and what music means to them, but also what they have yet to imagine about themselves, about music, their students, and life.

How do we manage to speak and understand language? How do children acquire these skills and how does the brain support them? This book provides a fascinating personal history of the men and women whose intelligence, brilliant insights, fads, fallacies, cooperations, and rivalries created the discipline we call psycholinguistics.

The Routledge Handbook of Music Signification captures the richness and complexity of the field, presenting 30 essays by recognized international experts that reflect current interdisciplinary and cross-disciplinary approaches to the subject. Examinations of music signification have been an essential component in thinking about music for millennia, but it is only in the last few decades that music signification has been established as an independent area of study. During this time, the field has grown exponentially, incorporating a vast array of methodologies that seek to ground how music means and to explore what it may mean. Research in music signification typically embraces concepts and practices imported from semiotics, literary criticism, linguistics, the visual arts, philosophy, sociology, history, and psychology, among others. By bringing together such approaches in transparent groupings that reflect the various contexts in which music is created and experienced, and by encouraging critical dialogues, this volume provides an authoritative survey of the discipline and a significant advance in inquiries into music signification. This book addresses a wide array of readers, from scholars who specialize in this and related areas, to the general reader who is curious to learn more about the ways in which music makes sense.

New Elocution and Voice Culture

A Reference Guide and Critical Commentary, 1980-1999

'The' Motor-Action Controversy

Autism: The Movement Perspective

A Dancer's Tensegretic Body as Teacher

Complex Movement Behaviour

Studies In Expressive Movement

Your Body Knows provides the foundation actors need to move with ease and power. It is a practical guide to movement starting at the very beginning: knowing your body and experiencing how it works. Through the work of F.M. Alexander, Rudolf Laban, and Michael Chekhov, this book offers basic training in movement fundamentals. Its step-by-step process supports the actor's work in any acting or movement training program and as a working professional. The book focuses on three main areas of exploration: Body facts □ Know your body and its design for movement. Let go of misinformed ideas about your body. Move more freely, avoid injury, and develop a strong body–mind connection. Movement facts □ What is movement? Discover the movement fundamentals that can serve your art. Explore new ways of moving. Creative Inspiration □ Connect your body, mind, and imagination to liberate authentic and expressive character movement. Your Body Knows: A Movement Guide for Actors is an excellent resource for acting students and their teachers, promoting a strong onstage presence and awakening unlimited potential for creative expression.

Autism Spectrum Disorders (ASD) is portrayed as cognitive and social disorders. Undoubtedly, impairments in communication and restricted-repetitive behaviors that now define the disorders have a profound impact on social interactions. But can we go beyond the descriptive, observational nature of this definition and objectively measure that amalgamate of motions and sensations that we call behavior? In this Research Topic we bring movement and its sensation to the forefront of autism research, diagnosis, and treatment. We gather researchers across disciplines with the unifying goal of recognizing movement and sensory disturbances as core symptoms of the disorder. We also hear confirmation from the perspective of autism self-advocates and parents. Those important sources of evidence along with the research presented in this topic demonstrate without a doubt that profound movement and sensory differences do exist in ASD and that they are quantifiable. The work presented in this Research Topic shows us that quantifiable differences in movements have a better chance than current observational techniques to help us uncover subtle solutions that the nervous system with autism has already spontaneously self-discovered and utilized in daily living. Where the naked eye would miss the unique subtleties that help each individual cope, instrumentation and fine kinematic analyses of motions help us uncover inherent capacities and predispositions of the person with autism. The work presented in this topic helps us better articulate through the voices of parents and self-advocates those sensory motor differences that current inventories could not possibly uncover. These differences are seldom perceived as they take place at timescales and frequencies that fall largely beneath our conscious awareness. To the person in the spectrum living with this disorder and to the caregiver creating accommodations to help the affected loved one, these subtleties are very familiar though. Indeed they are often used in clever ways to facilitate daily routines. We have waited much too long in science to listen to the very people that we are trying to define, understand and help. Being autism a social problem by definition, it is remarkable that not a single diagnosis inventory measures the dyadic social interaction that takes place between the examiner and the examinees. Indeed we have conceived the autistic person within a social context where we are incapable [by definition] of accepting those differences. The burden is rather placed on the affected person to whom much too often we refer to in the third person as [non-verbal, without intentionality, without empathy or emotions, without a theory of mind], among other purely psychological guesses. It is then too easy and shockingly allowed to [reshape] that person, to mold that person to better conform to our social expectations and to extinguish [behaviors] that are socially unacceptable, even through the use of aversive punishing reinforcement techniques if need be. And yet none of those techniques have had a single shred of objective scientific evidence of their effectiveness. We have not objectively measured once, nor have we physiologically characterized once any of those perceived features that we so often use to observationally define what we may think the autistic phenotype may be. We have not properly quantified, beyond paper-and-pencil methods, the effectiveness of interventions in autism. Let us not forget when we do our science, that we are all part of the broad human spectrum.

Key to Learning is a unique programme of cognitive development activities for the Foundation Stage and Key Stage 1 based on the concepts of Lev Vygotsky, one of the 20th century’s most influential theorists in the field of early years education.

How the Body Shapes the Mind is an interdisciplinary work that addresses philosophical questions by appealing to evidence found in experimental psychology, neuroscience, studies of pathologies, and developmental psychology. There is a growing consensus across these disciplines that the contribution of embodiment to cognition is inescapable. Because this insight has been developed across a variety of disciplines, however, there is still a need to develop a common vocabulary that is capable of integrating discussions of brain mechanisms in neuroscience, behavioural expressions in psychology, design concerns in artificial intelligence and robotics, and debates about embodied experience in the phenomenology and philosophy of mind. Shaun Gallagher's book aims to contribute to the formulation of that common vocabulary and to develop a conceptual framework that will avoid both the overly reductionistic approaches that explain everything in terms of bottom-up neuronal mechanisms, and inflationistic approaches that explain everything in terms of Cartesian, top-down cognitive states. Gallagher pursues two basic sets of questions. The first set consists of questions about the phenomenal aspects of the structure of experience, and specifically the relatively regular and constant features that we find in the content of our experience. If throughout conscious experience there is a constant reference to one's own body, even if this is a recessive or marginal awareness, then that reference constitutes a structural feature of the phenomenal field of consciousness, part of a framework that is likely to determine or influence all other aspects of experience. The second set of questions concerns aspects of the structure of experience that are more hidden, those that may be more difficult to get at because they happen before we know it. They do not normally enter into the content of experience in an explicit way, and are often inaccessible to reflective consciousness. To what extent, and in what ways, are consciousness and cognitive processes, which include experiences related to perception, memory, imagination, belief, judgement, and so forth, shaped or structured by the fact that they are embodied in this way?

The Development of Rudolf Laban's Movement and Dance Concepts

Posture and Action in Daily Life, Sports, and the Performing Arts

Werner's Magazine

Movement Observation and Analysis

Meaning of Movement

Jerzy Grotowski

Beyond Words

Using drawing and writing exercises, you can transform attitudes and beliefs that shape your body image, and nurture and feed the hungry child within.

Floating Bones charts the author's journey into tensegrity, which begins in ballet and culminates in a model for addressing one's body as a teacher. Tensegrity flips traditional biomechanical models such that instead of support coming from the bones, the bones float, and it is the muscles and other soft connective tissue that provide support for the moving body. Using the model of tensegritic experience, Roses-Thema connects somatics, cognition, rhetoric, and reflective practices detailing the means that constructed approaching the body as a teacher. This study presents the argument for extending the models of thinking to include bodily thinking, by citing how the experiential perspective of tensegrity constructs physical evidence of the rhetorical concept, metis, where the body thinks as it moves. This book will be of great interest to students, scholars, and practitioners of dance, theater, and sociology.

A discussion of current practices in modern dance training

The book presents three Japanese psychotherapeutic approaches, Morita, Naikan, and Dohsa-hou, in the chronological order of their development, giving a thorough account of both their underlying concepts and practical applications. In addition to describing their idiosyncrasies, a major focus of the book is also to elucidate as to how the deeply imprinted cultural specificities of these approaches, emanating from their common cultural ground, converge to two focal points—silence and body-mind interconnectedness—that vest the approaches with their therapeutic power. In so doing, the book gives an insight into the intrinsic dynamics of the methods and emphasizes on their potential for universal applicability notwithstanding their indisputable cultural peculiarities. This self-contained and well-structured book fills the gap in the yet scarce English-language literature on Japanese psychotherapies.

The Elements of Skill

Musica Significans

How the Body Shapes the Mind

Deepening Musical Performance Through Movement

Expressive Movement for Actors, Improvisers, and Performance Artists

Yoga Journal

The Routledge Companion to Performance Practitioners

"Beyond Words presents movement observation and analysis techniques to examine every day human interactions, allowing performers to understand them in a new light. Carol-Lynne Moore and Kaoru Yamamoto build on the techniques they expertly displayed in the first edition of the book, maintaining a focus on the process of movement as opposed to discussions of static body language. The authors combine textual discussion with a new set of website-hosted video instructions to help readers develop an in-depth understanding of nonverbal communication. This new second edition is fully revised with a new introduction, and is illustrated throughout. It presents a fascinating insight into this vital field of study and will be an invaluable resource for scholars and practitioners in many areas of performance analysis, choreography and actor training"--

This volume showcases key theoretical ideas and practical considerations in the growing area of scholarship on musical gesture. The book constructs and explores the relations between music and gesture from a range of differing perspectives, identifying theoretical approaches and examining the nature of certain types of gesture in musical performance. The twelve chapters in this volume are organized into a heuristic progression from theory to practice, from essay to case study. Theoretical considerations about the interpretation of musical gestures are identified and phrased in terms of semiotics, the mimetic hypothesis, concepts of musical force, immanence, quotation and topic, and the work of musical gestures. The lives of musical gestures in performance are revealed through engaging with their rhythmic properties as well as inquiring into the breathing of pianists, the nature of clarinetists' bodily movements, and the physical acts and personae of individual artists, specifically Keith Jarrett and Robbie Williams. The reader is encouraged to listen to the various resonances and tensions between the chapters, including the importance given to bodies, processes, motions, expressions, and interpretations of musical gesture. The book will be of significance to musicologists, theorists, semioticians, analysts, composers and performers, as well as scholars working in different research communities with an interest in the study of gesture.

Franklin shows readers how to use imaging techniques to improve posture and alignment, and to release excess tension. The illustrations help explain the images and exercises, and show how to use them in a variety of contexts.

Investigations of personality may be focused upon any one of three different levels of phenomena. The first is the level of traits, interests, attitudes, or sentiments considered as composing an "inner" personality; the second is the level of behaviour and expression; the third is the level of impression, the perception and interpretation of behaviour by another. Since a discovery on one of these levels establishes a presumption that the phenomenon in question has some counterpart on the other levels, a problem which is elusive on one plane may often be more expediently attacked on another. This is the motive and the plan behind the present study. Instead of approaching the difficult problem of consistency or organization in personality through a study of "inner" dispositions—which, of course, can only be known indirectly through tests and scales, —we have chosen to refer the problem to the level of expressive movement and there to examine it in a more direct fashion.

Floating Bones

Body - Space - Expression

Musical Gestures

Sports

Japanese Psychotherapies

Volume Two

The Neuroscience of Depression

For more than 30 years, Yoga Journal has been helping readers achieve the balance and well-being they seek in their everyday lives. With every issue, Yoga Journal strives to inform and empower readers to make lifestyle choices that are healthy for their bodies and minds. We are

thoughtful editorial on topics such as yoga, food, nutrition, fitness, wellness, travel, and fashion and beauty.

We experience and understand the world, including music, through body movement—when we hear something, we are able to make sense of it by relating it to our body movements, or form an image in our minds of body movements. Musical Gestures is a collection of essays that explore movement. It takes an interdisciplinary approach to the fundamental issues of this subject, drawing on ideas, theories and methods from disciplines such as musicology, music perception, human movement science, cognitive psychology, and computer science.

New Elocution and Vocal Culture

Proceedings of the 3rd International Congress on Musical Signification, Edinburgh, 1992

A Movement Guide for Actors

Dynamic Alignment Through Imagery

Explorations in Phenomenology

Papers of the Society for Phenomenology and Existential Philosophy

Fundamentals of Piano Pedagogy