
Lived Experience Improvisation Music Learning Life

the lived experience of improvisation: in music, learning ... - improvisation, as a capability, is the focus and the exploration of the lived experience of improvisation in music forms a case study for the broader experience. the question of theory's relation to the practice of improvisation becomes central to the book's themes and the intention **risking a miracle: transcendentally oriented improvisation ...** - disordered being-in-the-world. by engaging in improvisation, my acquaintances renewed a sense of existential potentiality put at risk. studying transcendentally oriented improvisation draws attention to risk and indeterminacy as central aspects of the lived experience of canonization and other divine mediations. transylvanian charismatic **a phenomenological analysis of nordoff-robbins approach to ...** - a phenomenological analysis of nordoff-robbins approach to music therapy: the lived experience of clinical improvisation ... get an overall sense of the lived experience of clinical improvisation ... **playing projects: identifying flow in the 'lived experience'** - playing projects: identifying flow in the 'lived experience' van der hoorn, bronte (in press- 2015) international journal of project management ! page 4 of 29! extant commentary suggests that much of the prevalent project research and 'best practice' methods are underpinned by positivism (bredillet, 2004, pollack, **improvisation, music and learning: an interpretive ...** - improvisation as a parallel because what i'm striving for is to be able to create spontaneous composition. and i think that this helps me know how composition works and then you can apply these principles during an improvisation if you look around at the great composers, **the complexity of improvisation and the improvisation of ...** - between improvisation and the lived experience of complexity, and that improvisation and creativity are capacities we would do well to develop in an increasingly unpredictable, complex, and at times chaotic existence. the writing style of this article is unusual for some academic publications, as it incorporates first-person narratives. **guess, check and fix: a phenomenology of improvisation in ...** - 1. introduction: improvisation and style artistic improvisation has always involved a kind of play, a cycle of reflective observation and expression held partially tacit (polanyi [1966] 2009,4-7) and drawn out from elusive mental impressions through a temporally extended physical act, with the intention of encoding experience in artefactual ... **the role of improvisation and imagination in accessing ...** - the role of improvisation and imagination in accessing body-based ways of knowing gretchen wegner ... improvisation is, most simply stated, the process of making things up on the spot using only ... from lived experience. during the creation myth assignment, in the span of one minute, students' **aumi-futurism: the elsewhere and elsewhen of (un)rolling ...** - improvisation and performance as "lived experience" (2009, p. 2). this knowledge benefits the entire community's search for more responsive and flexible artistic, as well as community, practices. political scientist susan bickford writes that in any group, democratic listening requires that all listen and all are heard (bickford, 1996, p. 2). **the complexity of improvisation and the improvisation of ...** - nection between improvisation and the lived experience of complexity, and that improvisation and creativity are capacities we would do well to develop in an increasingly unpredictable, complex ... **fashion design: the connective role of improvisation in ...** - paper explores a holistic understanding of improvisation through art and design processes. the connective role of improvisation in design thinking will be discussed, supplemented by the role of improvisation that is enabled through lived experiences, in shaping new learning experiences. this paper asks: 'how is learning enabled **a phenomenological study on music therapists treating ...** - improvisation was recorded and analyzed as a part of this study. this artistic inquiry component was added in order to add yet another dimension to the verbal interview data. since music therapists use music as their primary medium in their work, it seemed appropriate and an interesting way to research the lived experience of the **the accidental curriculumist: the building of a dance ...** - through intersecting worlds of artistic practice, improvisation, lived experience and context. these worlds were organized and explored through themes of gender, emotion, longing and intersections and examined through lenses of critical theory, aesthetics and currere. it examines the interior dialogue within one **background - ulir home** - overall self-experience in improvisation rather than within an explicit musical interaction or among a specifically trained cohort. this train of exploration was chosen to encourage therapists' reflection of their conscious lived experience of improvisation in music therapy through individual interviews which were appropriate **dance in physical education: experiences in dance as ...** - i investigate the phenomenon of improvisation in dance both in theory and as lived experience. the here discussed section of the project involved student teachers who were taught dance by the researcher as part of the dance curriculum in physical education teacher education (pete). the project was underpinned by the question "what kind **editorial: improvisation among the discourses** - editorial: improvisation among the discourses tis special issue of music and arts in action (maia) is a collection essays that began as talks that were delivered at the 2010 symposium, "flirting with uncertainty: improvisation in performance", that was organized by the sociology of the arts group (socarts) at exeter university. **accumulated response in live improvised dance performance** - dance improvisation is a decidedly ephemeral art form yet the experience of it remains present in the body. though difficult to measure, the memory, awareness and resonance of lived experience remain as traces in the body, which, i believe, become evident in the moment of performance. this 'aliveness' in dance **bodyminds in movement - junctionsjournal** - contact improvisation (ci) has grown into

perhaps the most influential form of contemporary dance improvisation, yet is relatively seldom reflected upon in academic discourse. this article argues for a closer understanding of embodied and environmental aspects of consciousness and lived experience in the study of ci. **impro improvisation and the theatre - keith johnstone** - impro 'impro is the most dynamic, funny, wise, practical and provocative book on theatre craft that i have ever read' (james roose-evans). keith johnstone's involvement with the theatre began when george devine and **exploring the lived experiences of deaf entrepreneurs and ...** - exploring the lived experiences of deaf entrepreneurs and business owners a dissertation submitted to the faculty of the school of education of the university of st. thomas by w. scot atkins in partial fulfillment of the requirements for the degree of doctor of education march 2011 university of st. thomas **the arts in psychotherapy - isiarticles** - improvisation interpretative phenomenological analysis abstract how do music therapists experience themselves in clinical improvisation in music therapy? the aim of this inter-disciplinary study is to show how music therapists describe and experience the life-world of the self in clinical improvisation through phenomenological investigation. **towards a philosophy of the musical experience ...** - details of lived experience. however, bolstered by what is argued to be a more holistic description of the musical experience gleaned from the work of ethnomusicologists, schütz's phenomenological account of the music is challenged on a number of key issues such as music's **the "lived" experience of playback theatre practitioners ...** - given the paucity of research in understanding the "lived" experience of playback theatre practitioners working cross-culturally in communities exposed to war and disaster, this phe - nomenological study sought both positive and negative subjective interpretations from playback theatre practitioners who had worked in sri lanka post-civil war. **embodiment in arts education - ahk** - embodiment in arts education teaching and learning with the body in the arts 3 preface martha graham once stated that dance is a song of the body. likewise, music can be seen as a rhythmical and melodious dance of the body. **the lived experience of creative/therapeutic dance anne ...** - the lived experience of creative/therapeutic dance anne hurst a dissertation submitted to auckland university of technology in partial fulfillment of the requirements for the degree of masters of health science 2010 faculty of health and environmental sciences supervisor: dr liz smythe **a phenomenological investigation of music therapists ...** - this phenomenological study was an exploration of the lived experiences of three music ... mandalas and music improvisation served arts-as based modalities of data collection and ... experience of death continue to surface in fields such as medicine, philosophy, sociology, psychology, and theology (aiken, 2001, kagan, 2012, kung, 2003) what it ... **theatre-in-the-round: the art of effectively teaching ...** - improvisation from the disciplines of drama and theatre. ... lived experience might be. lastly, an unexpected benefit of transforming the classroom into a theatre-in-the-round venue is that the students' feedback of being a participant or an observer became a conversation of what is their most **lessons from lithuania: a pedagogical approach in teaching ...** - experience in teaching improvisation. five years later, abrahams (2000) made a similar assessment, noting that faculty were deficient in improvisation training, resulting in limited offerings in improvisation for all students, and in these generally being reserved only for jazz students. thus, it **creativity and flow in surgery, music, and cooking: an ...** - creativity and flow in surgery, music, and cooking: an interview with neuroscientist charles limb melissa warr1 & danah henriksen1 & punya mishra1 & the deep-play research group # association for educational communications & technology 2018 when i'm actually operating, when i'm doing surgery, you get into this flow state where nothing else ... **examining experiential differences between improvisation ...** - examining experiential differences between improvisation and composition in children's music-making pamel burnard pbburnard@aol this article focuses on children's experiences of differences between improvising (i.e. **introduction: unforeseen encounters - liminalities** - articles on the topic of improvisation in relation to philosophy and theory. he is the co-editor (with ian buchanan) of *deleuze and music* (edinburgh university press, 2004). his current research focuses on improvisation in relation to lived experience in the con-text of contemporary culture and society. **unit: introduction to improvisation** - improvisation has an emphasis on building characters and on spontaneous, collaborative storytelling. this unit will allow he students to establish a platform in understanding how to work as a team while learning skills that are applicable to most aspects of drama. not only is drama a long-lived art form but it's also an outlet that allows ... **the movement experiences of children with disabilities ...** - in paper iii the purpose was to explore children's experience with movement improvisation. the research was framed as an inquiry into whether children with disabilities can be encouraged to develop and explore their own personal way of moving. a group of 12 children was invited to participate in a movement improvisation group over **the influence of situated and experiential music education ...** - the influence of situated and experiential music education in teacher-practitioner formation: an autoethnography abstract this study explores how my musical background, teaching and performance skills, understandings, and knowledge acquired from both formal and informal influence has shaped myself as musician, teacher and researcher. **creative improvisations with information and communication ...** - montuori (2003) has looked at the relationship between improvisation and creativity. he sees improvisation as an outcome of 'the lived experience of complexity' where the creative potential of 'performative' and 'subjective' aspects of undertaking **thesis outline for: being different, by rajiv malhotra s** - thesis outline for: being different, by rajiv malhotra s a indians' ability to deal with "chaos"

compared to westerners 1 personal lived experience in western businesses for 40 years indians' greater comfort with complexity, uncertainty, ambiguity, improvisation, blurred boundaries, inter-connectedness

paxton works galleries york diaart - lived experience. most earnestly, paxton is a choreographic provocateur, creating and defining new movement practices that have influenced generations of choreographers and dancers. his expansive ethos of improvised action, including the movement technique contact improvisation, a dynamic, partner-based dance for which he is **a narrative exploration of the music therapist's ...** - the lived experience of dying may shed light on the experience of the patient. furthermore, an insufficient number of studies investigate the phenomena of clinician experiences of music therapy work, and no studies to date explore how hospice music therapists experience, perceive, or describe the voices of dying patients. notwithstanding **karen barbour beyond "somatophobia": phenomenology and ...** - karen barbour beyond "somatophobia": phenomenology and movement research in dance in this article, i articulate a phenomenological and feminist methodology for researching lived dance experiences, 1 and include a short narrative representation of some of my findings. the development of phenomenological research by feminist and dance ... **towards a typology of improvisation as a professional ...** - human experience. in this article, we discuss ... and transformed under the special conditions of the curriculum-as-lived, thereby adding unique or fluid features to the learning of academic subject matter" (p. 96). as such, improvi- ... improvisation as a teaching skill can be meaningfully described and discussed with reference to arts- **sounding the city 003 —guelph - improvisationinstitute** - sounding the city is a lived experience of guelph, ontario. at its primarily source point, sounding the city is the sound of guelph itself, resonating in you and reverberating, so to speak, throughout the accompanying postcards, exhibit, document-tation, online map, and, of course, this book. jen reimer and max stein are facilitating **lived religion the praxis of practical theology** - ganzevoort & roeland, lived religion: the praxis of practical theology. internation journal of practical theology 18(1), 2014, 91-101 © r.r. ganzevoort & j.h. roeland **leadership & management development conference** - the leadership & management development conference, women and leadership symposium, and employee wellness (to name a few). lynn has 25 years of experience advising, training, facilitating, supervising, managing and leading in public and private higher education across the country, and has provided **meaning-making in the dance laboratory - helda** - meaning-making in the dance laboratory. ... lived experiences in the improvisation to the meaning perspective transformation shown among the dancers during the project. grounded in her lived experience as the dance teacher in the dance laboratory, Østern ... **featured speakers - michigan** - stories, lived experience, we will create a collaborative understanding, and therapeutic relationships in our work, and personal service environments. we will explore the differences in the code of conduct/ethics of personal disclosure for professionals and peers to remove the "us vs them" feelings

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