

# **Rhythm Action Tap Sonic**

**Ronald M. Radano**

**Mathematics and the Body** Elizabeth de Freitas, Nathalie Sinclair, 2014-06-02 This book explores alternative ways to consider the relationship between mathematics and the material world. Drawing on the philosophy of Gilles Châtelet and the post-humanist materialism of Karen Barad, the authors present an 'inclusive materialist' approach to studying mathematics education. This approach offers a fresh perspective on human and nonhuman bodies, challenging current assumptions about the role of the senses, language, and ability in teaching and learning mathematics. Each chapter provides empirical examples from the classroom that demonstrate how inclusive materialism can be applied to a wide range of concerns in the field. The authors analyze recent studies on students' gestures, expressions, and drawings in order to establish a link between mathematical activity and mathematical concepts. *Mathematics and the Body* expands the landscape of research in mathematics education and will be an essential resource for teachers, students, and researchers alike.

**Music-in-Action** Tia DeNora, 2017-07-05 This volume brings together DeNora's work published between 1986 and 2007. It includes thirteen essays, some of which have had a major impact on the field. The chapters trace the development of her work from its early concern with musical meaning, historical ethnography and the everyday perspective, to its current focus on music in action. Topics covered include Adorno on Schoenberg and Stravinsky, a theory of music as a space and place for interpretive work, research methods for historical musicology, and the first key statement of her theory of music as an active ingredient in social life. These building blocks are then employed to investigate music and embodied experience, sexuality and gender differentiation, and music's role as a technology of health. The essays are set in a multi-disciplinary context with an autobiographical introduction.

*Sounding Modernism* Julian Murphet, 2017-03-08 This volume brings together a range of essays by eminent and emergent scholars working at the intersection of modern literary, cinema and sound studies. The individual studies ask what specific sonorous qualities are capable of being registered by different modern media, and how sonic transpositions and transferences across media affect the ways in which human subjects attend to modern soundscapes. Script, groove, electrical current, magnetic imprint, phonographic vibration: as the contributors show, sound traverses these and other material platforms to become an insistent ground-note of modern aesthetics, one not yet adequately integrated into critical accounts of the period. This collection also provides a commanding and wide-ranging investigation of the conditions under which modernists tapped technically into the rhythms, echoes and sonic architectures of their worlds.

*Tap Dancing America* Constance Valis Hill, 2014-11-12 The first comprehensive, fully documented history of a uniquely American art form, exploring all aspects of the intricate musical and social exchange that evolved from Afro-Irish percussive step dances like the jig, gioube, buck-and-wing, and juba to the work of such contemporary tap luminaries as Gregory Hines, Brenda Bufalino, Dianne Walker, and Savion Glover.

**The Cambridge Companion to Rhythm** Russell Hartenberger, Ryan McClelland, 2020-09-24 An exploration of rhythm and the richness of musical time from the perspective of performers, composers, analysts, and listeners.

*Improvisation Hypermedia and the Arts since 1945* Roger Dean, Hazel Smith, 2013-11-05 First Published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

**The Rhythmic Event** Eleni Ikoniadou, 2023-08-15 An investigation into the affective modes of perception, temporality, and experience enabled by experimental new media sonic art. The sonic has come to occupy center stage in the arts and humanities. In the age of computational media, sound and its subcultures can offer more dynamic ways of accounting for bodies, movements, and events. In *The Rhythmic Event*, Eleni Ikoniadou explores traces and potentialities prompted by the sonic but leading to contingent and unknowable forces outside the periphery of sound. She

investigates the ways in which recent digital art experiments that mostly engage with the virtual dimensions of sound suggest alternate modes of perception, temporality, and experience. Ikoniadou draws on media theory, digital art, and philosophical and technoscientific ideas to work toward the articulation of a media philosophy that rethinks the media event as abstract and affective. The Rhythmic Event seeks to define the digital media artwork as an assemblage of sensations that outlive the space, time, and bodies that constitute and experience it. Ikoniadou proposes that the notion of rhythm—detached, however, from the idea of counting and regularity—can unlock the imperceptible, aesthetic potential enveloping the artwork. She speculates that addressing the event on the level of rhythm affords us a glimpse into the nonhuman modalities of thought proper to the digital and hidden in the gaps between strict definitions (e.g., human/sonic/digital) and false dichotomies (e.g., virtual/real). Operating at the margins of perception, the rhythmic artwork summons an obscure zone of sonic thought, which considers the event according to its power to become.

*Oxford Handbook of Music Psychology* Susan Hallam, Ian Cross, Michael Thaut, 2011-05-26 'The Oxford Handbook of Music Psychology' is the definitive, comprehensive, and authoritative text on this burgeoning field. With contributions from over 50 experts in the field, the range and depth of coverage is unequalled. It will be an essential resource for students and researchers in psychology.

**Film Rhythm After Sound** Lea Jacobs, 2015 The seemingly effortless integration of sound, movement, and editing in films of the late 1930s stands in vivid contrast to the awkwardness of the first talkies. *Film Rhythm after Sound* analyzes this evolution via close examination of important prototypes of early sound filmmaking, as well as contemporary discussions of rhythm, tempo, and pacing. Jacobs looks at the rhythmic dimensions of performance and sound in a diverse set of case studies: the Eisenstein-Prokofiev collaboration *Ivan the Terrible*, Disney's *Silly Symphonies* and early Mickey Mouse cartoons, musicals by Lubitsch and Mamoulian, and the impeccably timed dialogue in Hawks's films. Jacobs argues that the new range of sound technologies made possible a much tighter synchronization of music, speech, and movement than had been the norm with the live accompaniment of silent films. Filmmakers in the early years of the transition to sound experimented with different technical means of achieving synchronization and employed a variety of formal strategies for creating rhythmically unified scenes and sequences. Music often served as a blueprint for rhythm and pacing, as was the case in Mickey Mousing, the close integration of music and movement in animation. However, by the mid-1930s, filmmakers had also gained enough control over dialogue recording and editing to utilize dialogue to pace scenes independently of the music track. Jacobs's highly original study of early sound-film practices provides significant new contributions to the fields of film music and sound studies.

*The Cartoon Music Book* Daniel Goldmark, Yuval Taylor, 2002-11 The popularity of cartoon music, from Carl Stalling's work for Warner Bros. to Disney sound tracks and *The Simpsons*' song parodies, has never been greater. This lively and fascinating look at cartoon music's past and present collects contributions from well-known music critics and cartoonists, and interviews with the principal cartoon composers. Here Mark Mothersbaugh talks about his music for *Rugrats*, Alf Clausen about composing for *The Simpsons*, Carl Stalling about his work for Walt Disney and Warner Bros., Irwin Chusid about Raymond Scott's work, Will Friedwald about *Casper the Friendly Ghost*, Richard Stone about his music for *Animaniacs*, Joseph Lanza about *Ren and Stimpy*, and much, much more.

Quentin Tarantino David Roche, 2018-08-02 Quentin Tarantino's films beg to be considered metafiction: metacommentaries that engage with the history of cultural representations and exalt the aesthetic, ethical, and political potential of creation as re-re-creation and resignification. Covering all eight of Quentin Tarantino's films according to certain themes, David Roche combines cultural studies and neoformalist approaches to highlight how closely the films' poetics and politics are intertwined. Each in-depth chapter focuses on a salient feature, some which have drawn much attention (history, race, gender, violence), others less so (narrative structure, style, music, theatricality). Roche sets Tarantino's films firmly in the legacy of

Howard Hawks, Jean-Luc Godard, Sergio Leone, and the New Hollywood, revising the image of a cool pop-culture purveyor that the American director cultivated at the beginning of his career. Roche emphasizes the breadth and depth of his films' engagement with culture, highbrow and lowbrow, screen and print, American, East Asian, and European.

**Body, Sound and Space in Music and Beyond: Multimodal Explorations** Clemens Wöllner, 2017-04-07 Body and space refer to vital and interrelated dimensions in the experience of sounds and music. Sounds have an overwhelming impact on feelings of bodily presence and inform us about the space we experience. Even in situations where visual information is artificial or blurred, such as in virtual environments or certain genres of film and computer games, sounds may shape our perceptions and lead to surprising new experiences. This book discusses recent developments in a range of interdisciplinary fields, taking into account the rapidly changing ways of experiencing sounds and music, the consequences for how we engage with sonic events in daily life and the technological advancements that offer insights into state-of-the-art methods and future perspectives. Topics range from the pleasures of being locked into the beat of the music, perception-action coupling and bodily resonance, and affordances of musical instruments, to neural processing and cross-modal experiences of space and pitch. Applications of these findings are discussed for movement sonification, room acoustics, networked performance, and for the spatial coordination of movements in dance, computer gaming and interactive artistic installations.

Sounding Modernism Julian Murphet, 2017-03-08 This volume brings together a range of essays by eminent and emergent scholars working at the intersection of modern literary, cinema and sound studies. The individual studies ask what specific sonorous qualities are capable of being registered by different modern media, and how sonic transpositions and transferences across media affect the ways in which human subjects attend to modern soundscapes. Script, groove, electrical current, magnetic imprint, phonographic vibration: as the contributors show, sound traverses these and other material platforms to become an insistent ground-note of modern aesthetics, one not yet adequately integrated into critical accounts of the period. This collection also provides a commanding and wide-ranging investigation of the conditions under which modernists tapped technically into the rhythms, echoes and sonic architectures of their worlds.

Researching Child-Dog Relationships and Narratives in the Classroom Donna Carlyle, 2024-02-13 This interdisciplinary book explores posthuman and psychological approaches to childhood education and well-being by examining 'animal-assisted' education, using qualitative approaches to understand the nuanced mechanisms which unfold in child-dog interactions. Mapping the lives of children in a primary school setting and the relationships they share with their school and classroom dog, Ted, the book provides insight into everyday child-dog encounters, the importance of touch in middle childhood and how 'bodiment' offers a corporeal and compassionate means to understand the rhythm and musicality in interspecies communication. In doing so, the book uses the unique orientation of 'rhythmanalysis', a posthuman critical theory, and new materialist orientation in multispecies empathic childhood flourishing in the future. Reflecting contemporary interest in child-dog companionship, picture books, children's flourishing, and children's well-being, the book provides a nuanced multi-disciplinary overview of the field. Using creative methods as well as spatial, sensory, and movement theory, this book will appeal to scholars, researchers, and academics in the fields of cognitive psychology, child and adolescent psychiatry, and primary and elementary education. Those interested in the early years will also benefit from this volume.

**New Musical Figurations** Ronald M. Radano, 2009-05-20 New Musical Figurations exemplifies a dramatically new way of configuring jazz music and history. By relating biography to the cultural and musical contours of contemporary American life, Ronald M. Radano observes jazz practice as part of the complex interweaving of postmodern culture—a culture that has eroded conventional categories defining jazz and the jazz musician. Radano accomplishes all this by analyzing the creative life of Anthony Braxton, one of the most emblematic figures of this cultural crisis. Born in

1945, Braxton is not only a virtuoso jazz saxophonist but an innovative theoretician and composer of experimental art music. His refusal to conform to the conventions of official musical culture has helped unhinge the very ideologies on which definitions of jazz, black music, popular music, and art music are founded. *New Musical Figurations* gives the richest view available of this many-sided artist. Radano examines Braxton's early years on the South Side of Chicago, whose vibrant black musical legacy inspired him to explore new avenues of expression. Here is the first detailed history of Braxton's central role in the Association for the Advancement of Creative Musicians, the principal musician-run institution of free jazz in the United States. After leaving Chicago, Braxton was active in Paris and New York, collaborating with Philip Glass, Steve Reich, Frederic Rzewski, and other composers affiliated with the experimental-music movement. From 1974 to 1981, he gained renown as a popular jazz performer and recording artist. Since then he has taught at Mills College and Wesleyan University, given lectures on his theoretical musical system, and written works for chamber groups as well as large, opera-scale pieces. The neglect of radical, challenging figures like Braxton in standard histories of jazz, Radano argues, mutes the innovative voice of the African-American musical tradition. Refreshingly free of technical jargon, *New Musical Figurations* is more than just another variation on the same jazz theme. Rather, it is an exploratory work as rich in theoretical vision as it is in historical detail.

**Sound-Blind** Alex Benson, 2023-11-14 In the 1880s, a new medical term flashed briefly into public awareness in the United States. Children who had trouble distinguishing between similar speech sounds were said to suffer from sound-blindness. The term is now best remembered through anthropologist Franz Boas, whose work deeply influenced the way we talk about cultural difference. In this fascinating work of literary and cultural history, Alex Benson takes the concept as an opening onto other stories of listening, writing, and power—stories that expand our sense of how a syllable, a word, a gesture, or a song can be put into print, and why it matters. Benson interweaves ethnographies, memoirs, local-color stories, modernist novels, silent film scripts, and more. Taken together, these seemingly disparate texts—by writers including John M. Oskison, Helen Keller, W. E. B. Du Bois, F. Scott Fitzgerald, and Elsie Clews Parsons—show that the act of transcription, never neutral, is conditioned by the histories of race, land, and ability. By carefully tracing these conditions, Benson argues, we can tease out much that has been left off the record in narratives of American nationhood and American literature.

*Music and the Child* Natalie Sarrazin, 2016-06-14 Children are inherently musical. They respond to music and learn through music. Music expresses children's 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 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 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 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.

*Hide and Seek* Hanna Rose Shell, 2012 A history and theory of the drive to hide in plain sight.

**SEND** David Shipley, Will Schwalbe, 2010-08-24 The essential guide or anyone navigating the often overwhelming world of email. Send—the classic guide to email for office and home—has become indispensable for readers navigating the impersonal, and at times overwhelming, world of electronic communication. Filled with real-life email success (and horror) stories and a wealth of useful and entertaining examples, Send dissects all

the major minefields and pitfalls of email. It provides clear rules for constructing effective emails, for handheld etiquette, for handling the “emotional email,” and for navigating all of today’s hot-button issues. It offers essential strategies to help you both better manage the ever-increasing number of emails you receive and improve the ones you send. Send is now more than ever the essential book about email for businesspeople and professionals everywhere.

**The Game Music Handbook** Noah Kellman, 2020-09-22 Do you want to learn everything you need to know to be a fantastic video game music composer? The Game Music Handbook is for you. This book takes readers on a journey through many of the greatest video game soundscapes to date, discussing key concepts and technical practices for how to create top-level game scores. It organizes game scoring techniques into an applicable methodology that gives readers a clear picture of how to design interactive elements, conceive and create a score, and implement it into the game. Readers will gain a solid understanding of the core techniques for composing video game music, the conceptual differences that separate it from other compositional fields, as well as many advanced techniques and topics essential to excellent game music scoring. These topics include using music to design emotional arc for nonlinear timelines, the relationship between music and sound design, music and immersion, discussion of the player's interaction with audio, and more. For beginning composers, this book makes the learning process as clear as possible. However, it also offers invaluable information for intermediate to advanced readers. It includes discussion of game state and its effect on player interaction, a composer-centric lesson on programming, as well as information on how to work with version control, visual programming languages, procedural audio, and more. It also offers indispensable knowledge about advanced reactive music concepts, scoring for emergent games, music for VR, and other important topics. Overall, this book explores the practical application of player and music interaction through the examination of various techniques employed in games throughout video game history to enhance immersion, emphasize emotion, and create compelling interactive experiences.

Discover tales of courage and bravery in Explore Bravery with is empowering ebook, Stories of Fearlessness: **Rhythm Action Tap Sonic** . In a downloadable PDF format ( \*), this collection inspires and motivates. Download now to witness the indomitable spirit of those who dared to be brave.

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