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# Performance Making A Manual For Music Workshops

**Dana Ferguson**



## **Performance Making A Manual For Music Workshops:**

**Performance Making** Graeme Leak, 2003 Graeme Leak takes a fresh approach to musical learning by using the body as a performance instrument. It is a technique that defies the constraints of more conventional ways of learning music which focus on a particular instrument or style. Based on extensive experience as a musician and teacher, Leak's unique performance making process builds musical skills and imagination, transforming students into composer-performers. This book shows how to run a performance making workshop, everything from setting up a workspace to managing group dynamics, and provides a wide range of warm-up techniques and challenging exercises on pulse, metre, rhythm, tone, timbre, texture, and more. Performance making workshops encourage participants to explore the building blocks of music, experience the physical and theatrical possibilities of music, and create exciting group performance pieces. Featuring illustrations, course plans, and a handy glossary, *Performance Making* is an inspiring guide to teaching musical performance skills. **The Oxford**

**Handbook of Music Making and Leisure** Roger Mantie, Gareth Dylan Smith, 2017 *The Oxford Handbook of Music Making and Leisure* presents myriad ways for reconsidering and refocusing attention back on the rich, exciting, and emotionally charged ways in which people of all ages make time for making music. Looking beyond the obvious, this handbook asks readers to consider anew: What might we see when we think of music making as leisure? *A Complete Manual for the Ministry of Church Music* Lindsay Terry, 2002 **Performance Studies** Richard Schechner, 2017-07-14 Richard Schechner

is a pioneer of Performance Studies. A scholar, theatre director, editor, and playwright, he is University Professor of Performance Studies at the Tisch School of the Arts at New York University and Editor of *TDR: The Journal of Performance Studies*. He is the author of *Public Domain* (1969), *Environmental Theater* (1973), *The End of Humanism* (1982), *Performance Theory* (2003, Routledge), *Between Theater and Anthropology* (1985), *The Future of Ritual* (1993, Routledge), and *Over, Under, and Around: Essays on Performance and Culture* (2004). His books have been translated into French, Spanish, Korean, Chinese, Japanese, Serbo-Croat, German, Italian, Hungarian, Bulgarian, and Polish. He is the general editor of the *Worlds of Performance* series published by Routledge and the co-editor of the *Enactments* series published by Seagull Books. Sara Brady is Assistant Professor at Bronx Community College of the City University of New York (CUNY). She is author of *Performance Politics and the War on Terror* (2012).

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**Yearbook of the Music Supervisors National Conference** Music Educators National Conference (U.S.), 1928

Congressional Record United States. Congress, 1906 The Congressional Record is the official record of the proceedings and debates of the United States Congress It is published daily when Congress is in session The Congressional Record began publication in 1873 Debates for sessions prior to 1873 are recorded in The Debates and Proceedings in the Congress of the United States 1789 1824 the Register of Debates in Congress 1824 1837 and the Congressional Globe 1833 1873      **The Supervisors Service Bulletin**, 1924      The Educational Times, and Journal of the College of Preceptors, 1910      **Courses and Degrees** Stanford University, 1968

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