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Recent years have seen a rise in interest, from a diversity of fields, in the musical ensemble as an exemplary form of creative group behavior. Musical ensembles can be understood and investigated as high functioning small group organizations that have coordinative structures in place to perform under pressure within strict temporal boundaries. Rehearsals and performances exemplify fruitful contexts for emergent creative behaviour, where novel musical interpretations are negotiated and discovered through improvisatory interaction. Furthermore, group music-making can be an emotionally and socially rewarding experience that enables positive outcomes for wellbeing and development. This book brings together these different perspectives into one coherent volume, offering insight into the musical ensemble from different analytical levels. Part 1 starts from the meso-level, considering ensembles as creative teams and investigating how musical groups interact at a social and organizational level. Part 2 then zooms in to consider musical coordination and interaction at a micro-level, when considering group music-making as forms of joint action. Finally, a macro-level perspective is taken in Part 3, examining the health and wellbeing affordances associated with acoustical, expressive, and emotional joint behavior. Each part contains a balance of review chapters showcasing the most recent developments in each area of research, followed by demonstrative case studies featuring various ensemble practices and processes. A rich and multidisciplinary reflection on ensemble music practice, this volume will be an insightful read for music students, teachers, academics, and professionals with an interest in the dynamics of group behavior within a musical context.

Interpersonal coordination is an important feature of all social systems. From everyday activities to playing sport and participating in the performing arts, human behaviour is constrained by the need to continually interact with others. This book examines how interpersonal coordination tendencies in social systems emerge, across a range of contexts and at different scales, with the aim of helping practitioners to understand collective behaviours and create learning environments to improve performance. Showcasing the latest research from scientists and academics, this collection of studies examines how and why interpersonal coordination is crucial for success in sport and the performing arts. It explains the complex science of interpersonal coordination in relation to a variety of activities including competitive team sports, outdoor sports, racket sports, and martial arts, as well as dance. Divided into four sections, this book offers insight into: the nature, history and key concepts of interpersonal coordination factors that influence interpersonal coordination within social systems interpersonal coordination in competitive and cooperative performance contexts methods, tools and devices for improving performance through interpersonal coordination. This book will provide fascinating insights for students, researchers and educators interested in movement science, performance analysis, sport science and psychology, as well as for those working in the performing arts.

To be a musician is to "speak music." When you have something to say and you know how to say it, your gestures and sounds become both expressive and free. Offering an innovative, comprehensive approach to musicians' health and wellbeing, Integrated Practice gives you the tools to combine total-body awareness with a deep and practical understanding of the rhythmic structure of the musical language, so that you can "speak music" fluently, healthfully, and effectively. The key to mastering the language of music is rhythm. Integrated Practice contains an in-depth study of rhythm in music and in coordination, with dozens of exercises to help you infuse your gestures and musical phrases with rhythmic energy. The balance between structure and inventiveness is also essential to your wellbeing. Music is based on predictable grids of chords, scales, and time signatures, and yet your music-making ought to be unpredictable and fluid. Integrated Practice shows you how to establish an imaginative dialogue between the relatively inflexible structure of music and your own individual style as a singer, instrumentalist, or conductor. Integrated Practice covers the harmonic series in detail and includes novel approaches to improvisation, with exercises that you can apply to daily practice, rehearsing, and performing across the entire repertory. The book is accompanied by a dedicated website with dozens of video and audio clips that demonstrate the book's exercise.

The author presents a general view on sports training, its eriodization and the role of coordination in the initial stages of preparation in volleyball. He also deals with inter-gender differences in levels of such abilities, describing motor tests for the assessment of coordination potential and providing the reader with standards for the development of talented players. Based on the nature of volleyball, the author analyses key features of sports performance. Coordination abilities, especially in the period of puberty, play an important role in the creation of coordination basis □ prerequisites for the development of physical fitness and acquisition of motor skills. Based on the results of his own research, as well as studies conducted by international sports scientists, he offers a model for the development of coordination abilities in volleyball. This method is recommended for coaches to improve their professional work in volleyball classes and schools, and in sports clubs. In the long-term, application of the proposed model should contribute to the improvement of players□ performance in competition.

Creativity is being recognized as an important source of competitive advantage because a single creative idea that is both novel and useful may take an organization in a profitable new direction. This work aims to promote the burgeoning interest in group creativity by identifying new questions that will drive future research in this area.

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The creative industries are an important part of modern economies, recognised increasingly by governments, firms and the general public as sources of beauty and expression as well as financial value and employment. Scholars have produced growing creative industries research, but thus far this work has been distributed across fields of business and management, economics, geography, law, or studies of individual sectors or activities like design or media. This authoritative handbook collects together the distilled knowledge of these areas into a single source. It first addresses fundamentals of how creativity occurs in individuals, teams, networks and cities, then covers perspectives on how this creativity is realised as various kinds of value through work, entrepreneurs, symbolism, and stardom. The organisation of creative industries is then reviewed such as project ecologies, events, genres and user innovation. Social and economic structures and activities such as sunk costs, spillovers, brokerage and disintermediation are reviewed, and finally the Handbook addresses policy and development, examining the changing landscapes of copyright protection as well as the emerging economies forming new centres of creative industry through global value chains. This is a comprehensive reference work with twenty-seven chapters by leading international experts.

Tear down the obstacles to creative innovation in your organization Unlocking Creativity is an exploration of the creative process and how organizations can clear the way for innovation. In many organizations, creative individuals face stubborn resistance to new ideas. Managers and executives oftentimes reject innovation and unconventional approaches due to misplaced allegiance to the status quo. Questioning established practices or challenging prevailing sentiments is frequently met with stiff resistance. In this climate of stifled creativity and inflexible adherence to conventional wisdom, potentially game-changing ideas are dismissed outright. Senior leaders claim to value creativity, yet often lack the knowledge to provide a creative framework. Unlocking Creativity offers effective methods and real-world examples of how the most successful organizations create cultures of innovation and experimentation. Best-selling author and scholar Michael Roberto presents a thorough investigation of organizational obstacles to creative thought. Highly relevant to the growth crises many enterprises face in today's economic landscape, this book examines how to break barriers to spark creativity and foster new ideas. This insightful and informative work allows business executives, senior managers, and organization leaders to: Recognize the six organizational mindsets that impede creativity and innovation Learn how to tear down the barriers that obstruct the creative process Create an environment that allows talented people to thrive Encourage creative collaboration in teams throughout an organization Leaders do not have to conceive innovative ideas, but rather open the path for curious and creative employees within their organization. Unlocking Creativity: How to Solve Any Problem and Make the Best Decisions aids organizations in removing obstacles to the creative process and helps to form an atmosphere of imagination and innovation.

The start of the 21st century has seen an explosion of online media, with creative content becoming a driving force for competitiveness. As twin engines of the digital economy, much has been said about both creativity and entrepreneurship but less about their relationship.

Staging Process examines contemporary collective creation practices, with particular focus on the work of four third wave American performance ensembles: Goat Island, Elevator Repair Service, Nature Theater of Oklahoma, and the TEAM. The book examines ways in which these groups create blueprints for developing collaborative performance, entwining methodology with emerging performance aesthetics. Rachel Anderson-Rabern explores the ideas of boredom and quotidian employment that permeate particular performance projects. Using Henri Lefebvre's concepts of work roles within everyday philosophy, she demonstrates that collective creation gives rise to new economies of performance. The book also presents theories of the political stakes of danced gestural forms in performance, informed by Giorgio Agamben's writings on gesture, and elaborates the ways in which these ensembles make use of durational performance to posit ethical frameworks: ways of living in the world. Conversing with the ideas of Paul Virilio and Guy Debord among others, Anderson-Rabern claims that these groups posit new models of aesthetic politics through careful, speed-based investigations of construction and destruction that unearth the powerful potential of contemporary collaborative methods to be at once aesthetically minded, ethically driven, and politically engaged.

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