

# SYNC or SWARM

Musical Improvisation  
in a Complex Age

David Borgo

# Sync Or Swarm Improvising Music In A Complex Age

**Nicholas Gebhardt, Nichole Rustin-  
Paschal, Tony Whyton**



## **Sync Or Swarm Improvising Music In A Complex Age:**

Sync or Swarm, Revised Edition David Borgo, 2022-02-10 The revised edition of Sync or Swarm promotes an ecological view of musicking moving us from a subject centered to a system centered view of improvisation It explores cycles of organismic self regulation cycles of sensorimotor coupling between organism and environment and cycles of intersubjective interaction mediated via socio technological networks Chapters funnel outward from the solo improviser Evan Parker to nonlinear group dynamics Sam Rivers trio to networks that comprise improvisational communities to pedagogical dynamics that affect how individuals learn completing the hermeneutic circle Winner of the Society for Ethnomusicology s Alan Merriam prize in its first edition the revised edition features new sections that highlight electro acoustic and transcultural improvisation and concomitant issues of human machine interaction and postcolonial studies      **Sync Or Swarm** David Borgo, 2005-12-12 Provides a study of musical improvisation using theories from cultural and cognitive studies The author presents a systemic view with chapters funneling outward in scope from the perspective of a solo improviser to that of a group interacting in performance to the long term dynamics of an improvising group from formation to dissolution      *The Routledge Companion to Jazz Studies* Nicholas Gebhardt, Nichole Rustin-Paschal, Tony Whyton, 2018-12-07 The Routledge Companion to Jazz Studies presents over forty articles from internationally renowned scholars and highlights the strengths of current jazz scholarship in a cross disciplinary field of enquiry Each chapter reflects on developments within jazz studies over the last twenty five years offering surveys and new insights into the major perspectives and approaches to jazz research The collection provides an essential research resource for students scholars and enthusiasts and will serve as the definitive survey of current jazz scholarship in the Anglophone world to date It extends the critical debates about jazz that were set in motion by formative texts in the 1990s and sets the agenda for the future scholarship by focusing on key issues and providing a framework for new lines of enquiry It is organized around six themes I Historical Perspectives II Methodologies III Core Issues and Topics IV Individuals Collectives and Communities V Politics Discourse and Ideology and VI New Directions and Debates      **Creative Selves / Creative Cultures** Stacy Holman Jones, Marc Pruyn, 2017-11-29 This book addresses and demonstrates the importance of critical approaches to autoethnography particularly the commitment that such approaches make to theorizing the personal and to creating work that embodies a social justice ethos Arts based and practice led approaches to this work allow the explanatory power of critical theory to be linked with creative aesthetically engaging and personal examples of the ideas at work By making use of personal stories critical autoethnography also allows for commenting on critiquing and transforming damaging and unjust cultural beliefs and practices by questioning and problematizing the relationships of power that are bound up in these selves cultures and practices The essays in this volume provide readers with work that demonstrates how critical autoethnography offers researchers and scholars across multiple disciplines a method for creatively putting critical theory into action The book will be vital reading for students researchers

and scholars working in the fields of education communication studies sociology and cultural anthropology and the performing arts

**The ^AOxford Handbook of Time in Music** Mark Doffman,Emily Payne,Toby Young,2021-12-17 The Oxford Handbook of Time in Music brings together philosophical psychological and socio cultural understandings of time in music highlighting the act of making as both cultural construction while also referring to the perceptual cognitive underpinnings that allow us to make sense of time in music

*The ^AArt of Becoming* Raymond A. R. MacDonald,Graeme B. Wilson,2020-05-07 Boldly asserting that everyone can and should improvise The Art of Becoming sets out a framework for understanding improvisation as a universal capability and a social behavior with important implications for contemporary artistic practices pedagogy and music therapy

Theory for Ethnomusicology Harris Berger,Ruth Stone,2019-05-31 Theory for Ethnomusicology Histories Conversations Insights Second Edition is a foundational work for courses in ethnomusicological theory The book examines key intellectual movements and topic areas in social and cultural theory and explores the way they have been taken up in ethnomusicological research New co author Harris M Berger and Ruth M Stone investigate the discipline s past present and future reflecting on contemporary concerns while cataloging significant developments since the publication of the first edition in 2008 A dozen contributors approach a broad range of theoretical topics alive in ethnomusicology Each chapter examines ethnographic and historical works from within ethnomusicology showcasing the unique contributions scholars in the field have made to wider transdisciplinary dialogs while illuminating the field s relevance and pointing the way toward new horizons of research New to this edition Every chapter in the book is completely new with richer and more comprehensive discussions New chapters have been added on gender and sexuality sound and voice studies performance and critical improvisation studies and theories of participation New text boxes and notes make connections among the chapters emphasizing points of contact and conflict among intellectual movements

**Resounding the Rhetorical** Byron Hawk,2018-07-31 Resounding the Rhetorical offers an original critical and theoretical examination of composition as a quasi object As composition flourishes in multiple media digital sonic visual etc Byron Hawk seeks to connect new materialism with current composition scholarship and critical theory Using sound and music as his examples he demonstrates how a quasi object can and does materialize for communicative and affective expression and becomes a useful mechanism for the study and execution of composition as a discipline Through careful readings of Serres Latour Deleuze Heidegger and others Hawk reconstructs key concepts in the field including composition process research collaboration publics and rhetoric His work delivers a cutting edge response to the state of the field where it is headed and the possibilities for postprocess and postwriting composition and rhetoric

*The Strange Tools of Human Communication* Ruth Finnegan,2025-05-27 The Strange Tools of Human Communication The Voice the Pen and the Lyre is a thought provoking exploration of the everyday tools of communication that weaves together history art and science to reveal how the voice hand and mind shape our shared experiences Through a blend of scholarly research personal insights and field

experiences from the oral tales of Sierra Leone's Limba storytellers to ancient cave art and modern iconography this book offers fresh perspectives on how we connect across time and cultures Challenging the idea that spoken language alone defines humanity it emphasises the crucial role of hands gestures and artistic forms as the foundation of human communication Readers are invited to consider the possibility of an ancestral shared consciousness and the mysterious similarities in ancient art worldwide Through vivid examples and personal insights the book redefines communication as a blend of conscious expression and subconscious influence inviting readers to consider the hidden connections that unite us across cultures and time and to contemplate the future of communication The *Strange Tools of Human Communication* is an ideal supplement to upper level undergraduate and graduate courses in cultural anthropology sociocultural linguistics and cultural studies

*Sound and Image* Andrew Knight-Hill, 2020-05-26 *Sound and Image Aesthetics and Practices* brings together international artist scholars to explore diverse sound and image practices applying critical perspectives to interrogate and evaluate both the aesthetics and practices that underpin the audiovisual Contributions draw upon established discourses in electroacoustic music media art history film studies critical theory and dance framing and critiquing these arguments within the context of diverse audiovisual practices The volume's interdisciplinary perspective contributes to the rich and evolving dialogue surrounding the audiovisual demonstrating the value and significance of practice informed theory and theory derived from practice The ideas and approaches explored within this book will find application in a wide range of contexts across the whole scope of audiovisuality from visual music and experimental film to narrative film and documentary to live performance sound design and into sonic art and electroacoustic music This book is ideal for artists composers and researchers investigating theoretical positions and compositional practices which bring together sound and image

**The Oxford Handbook of Sound and Imagination** Mark Grimshaw, Mark Grimshaw-Aagaard, Mads Hansen, Martin Knakkegaard, 2019 In this two volume Handbook contributors address the tendency to discuss musical imagination through terms like compositional creativity or performance technique correcting the current bias towards visual imagination to instead highlight the many forms of sonic and musical imagination

**Keith Jarrett's The Koln Concert** Peter Elsdon, 2013-01-17 In Keith Jarrett's *The K In Concert* Peter Elsdon presents for the first time a detailed musical account of Keith Jarrett's best selling *The K In Concert* It explores the way in which Jarrett developed the format of the solo improvised concert and looks at the subsequent reception of the record

*The Oxford Handbook of Sound and Imagination, Volume 2* Mark Grimshaw-Aagaard, Mads Walther-Hansen, Martin Knakkegaard, 2019-07-26 In this two volume Handbook contributors address the tendency to discuss musical imagination through terms like compositional creativity or performance technique correcting the current bias towards visual imagination to instead highlight the many forms of sonic and musical imagination

*The Oxford Handbook of Critical Improvisation Studies, Volume 1* George E. Lewis, Benjamin Piekut, 2016-08-22 *The Oxford Handbook of Critical Improvisation Studies* gathers contributions from more

than sixty authors pioneering new scholarly approaches to improvisation in the arts humanities social and natural sciences

The Oxford Handbook of Critical Improvisation Studies, Volume 1 George E. Lewis, Benjamin Piekut, 2016-08-22

Improvisation informs a vast array of human activity from creative practices in art dance music and literature to everyday conversation and the relationships to natural and built environments that surround and sustain us The two volumes of the Oxford Handbook of Critical Improvisation Studies gather scholarship on improvisation from an immense range of perspectives with contributions from more than sixty scholars working in architecture anthropology art history computer science cognitive science cultural studies dance economics education ethnomusicology film gender studies history linguistics literary theory musicology neuroscience new media organizational science performance studies philosophy popular music studies psychology science and technology studies sociology and sound art among others **Musical Bodies, Musical**

**Minds** Dylan van der Schyff, Andrea Schiavio, David J. Elliott, 2022-08-30 An enactive account of musicality that proposes new ways of thinking about musical experience musical development in infancy music and evolution and more Musical Bodies Musical Minds offers an innovative account of human musicality that draws on recent developments in embodied cognitive science The authors explore musical cognition as a form of sense making that unfolds across the embodied environmentally embedded and sociomateriality extended dimensions that compose the enactment of human worlds of meaning This perspective enables new ways of understanding musical experience the development of musicality in infancy and childhood music s emergence in human evolution and the nature of musical emotions empathy and creativity Developing their account the authors link a diverse array of ideas from fields including neuroscience theoretical biology psychology developmental studies social cognition and education Drawing on these insights they show how dynamic processes of adaptive body brain environment interactivity drive musical cognition across a range of contexts extending it beyond the personal inner domain of musical agents and out into the material and social worlds they inhabit and influence An enactive approach to musicality they argue can reveal important aspects of human being and knowing that are often lost or obscured in the modern technologically driven world Contextualized Practices in Arts Education Chee-Hoo Lum, 2013-12-28 This edited book not only makes a much needed contribution to research in arts education but also provides a strong grounding of evidential support for Singapore arts education in contrast to the current state of affairs in arts education in many parts of the world where severe cuts in funding lackluster support for the arts and imperialist agendas are pervasive The case of and for Singapore presented in this edited book through rich descriptions of the dedicated contextualized practices of arts educators artists and researchers offers readers many valuable lessons and reflections on the continued survival and advancement of arts education **Rhythmicity and Deleuze** Steve Tromans, 2023-04-24 In this detailed and comprehensive study of concepts from Gilles Deleuze s philosophy of time Tromans undertakes a series of practice as research projects that reformulate Deleuze s work via what Tromans calls a musical philosophical practice Tromans interweaves his own solo piano

improvisation and composition with analyses of his and others works in improvisation and experimental musics leading to the creation of new interdisciplinary concept or conceptual practice that he calls Rhythmicity a way to rethink the temporal in respect of how we model its movements and relationships Through the models of temporal interaction devised via each project Deleuze s concepts are transformed via their incorporation into the musical philosophical mix In addition music improvisation and composition are shown to be utilisable for more than the making of music alone with the thesis providing fresh insight for the fields of practice as research in music Deleuze studies experimental music and Performance Philosophy in respect of its uniqueness of process and output      Flow, Gesture, and Spaces in Free Jazz Guerino Mazzola, Paul B. Cherlin, 2008-12-21 Free jazz as performed by such artists as John Coltrane and Archie Shepp is a creative collaborative art form This book examines free jazz and develops geometric theories of gestures and distributed identities also known as swarm intelligence      **The Art of Avaz and Mohammad Reza Shajarian** Rob Simms, Amir Koushkani, 2012-01-20 The Art of Avaz and Mohammad Reza Shajarian Foundations and Contexts by Rob Simms and Amir Koushkani examines the traditional art of singing classical Persian poetry as represented by its greatest living exponent This in depth study surveys the social and historical context of the twentieth century tradition of avaz while placing Shajarian s early career within this complex culture from being a child prodigy of Qur an recitation in Mashhad to his rise to national prominence in the 1970s As a globetrotting celebrity who is renowned for singing medieval poetry with impeccable technique and radiant inspiration Shajarian s life and work provide a compelling case study for larger issues of reconciling tradition and modernity and the crucial role of the individual in maintaining and renovating traditional art forms Avaz is discussed in the broader context of Iranian narrative performance traditions where the performer retells well known scripts in a way that is appropriate to the audience and the present occasion spinning the tale to convey a personal message Shajarian s career also exemplifies the huge changes that Iranian musical culture underwent in the 1960s and 70s Finally the study includes a detailed examination of the materials and creative processes of Shajarian s artistic craft including his acquisition process and training vocal technique selection and treatment of poetry use of traditional musical materials and his balance of engaging preset materials with improvisation The Art of Avaz and Mohammad Reza Shajarian is an impressively detailed study of the music life and environment of the most influential musician in Iranian classical music of the past three decades

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