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Style Studies for the Creative
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ACKNOWLEDGMENTS This book is dedicated to the memory of Warren Nunes. Thanks to his support and encouragement, I was able to write and publish the first edition of Studies for the Contemporary Drummer more than 20 years ago. I thank Vince Lateano and the late John Rae for

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sharing their knowledge Of Latin drum-set rhythms; Gregg Bissonette, Luis Conte, and Walfredo Reyes Jr. for ...

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Style Studies for the Creative Drummer: Concepts for Rock, Jazz, and Latin Drumming, Book & CD
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<https://www.sheetmusicplus.com/title/style-studies-for-the-creative-drummer-sheet-music/1699295>. Detailed Description. Drumset. Concepts for Rock, Jazz, and Latin Drumming. Composed by John Xepoleas. This edition: Revised. Method/Instruction; Percussion - Drumset Method or Collection. Book and CD. 68 pages. Alfred Music #00-MMBK0054CD.

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5.0 out of 5 stars Style Studies for the Creative Drummer. Reviewed in the

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United States on November 25, 2014.
Format: Paperback Verified Purchase.
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Thanks johnx! :-)

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A collection of studies on rock, jazz,
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increase a drummer's versatility. Each
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techniques which are applied to all the

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rhythms. With discography and audio, this revised and updated method provides a perfect base for the teacher and student to help focus on the three main genres of music.

This book looks at causative reasons behind creative acts and stylistic expressions. It explores how creativity is initiated by design cognition and explains relationships between style and creativity. The book establishes a new cognitive theory of style and creativity in design and provides designers with insights into their own cognitive processes and styles of thinking, supporting a better understanding of the qualities present in their own design. An explanation of the nature of design cognition begins this work, with a look at how design knowledge is formulated, developed,

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structured and utilized, and how this utilization triggers style and creativity. The author goes on to review historical studies of style, considering a series of psychological experiments relating to the operational definition, degree, measurement, and creation of style. The work conceptually summarizes the recognition of individual style in products, as well as the creation of such styles as a process before reviewing studies on creativity from various disciplines, presenting case studies and reviewing works by master architects. Readers will discover how creativity is initiated by design cognition. A summary of the correlations between creativity and style, expressed as a conceptual formula describing the cognitive phenomenon of style and creativity concludes the work. The ideas

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presented here are applicable to all design fields, allowing designers to comprehend and improve their design processes to produce creative, stylistically unique products.

This book advances creative writing studies as a developing field of inquiry, scholarship, and research. It discusses the practice of creative writing studies, the establishment of a body of professional knowledge, and the goals and future direction of the discipline within the academy.

"Late style" is a critical term routinely deployed to characterise the work of selected authors, composers, and

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creative artists as they enter their last phase of production--often, but not only, in old age. Taken at face value, this terminology merely points to a chronological division in the artist's oeuvre, "late" being the antonym of "early" or the third term in the triad "early-middle-late." However, almost from its inception, the idea of late style or late work has been freighted with aesthetic associations and expectations that promote it as a special episode in the artist's creative life. Late style is often characterized as the imaginative response made by exceptional talents to the imminence of their death. In their confrontation with death creative artists, critics claim, produce work that is by turns a determination to continue while strength remains, a summation of their life's work and a radical vision of the

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essence of their craft. And because this creative phenomenon is understood as primarily an existential response to a common fate, so late style is understood as something that transcends the particularities of place, time and medium. Critics seeking to understand late work regularly invoke the examples of Titian, Goethe, and Beethoven as exemplars of what constitutes late work, proposing that something unites the late style of authors, composers, and creative artists who otherwise would not be bracketed together and that lateness per se is a special order of creative work. The essays in this collection resist this position. Ranging across literature, the visual arts, music, and scientific work, the material assembled here looks closely at the material, biographical and other contexts in

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which the work was produced and seeks both to question the assumptions surrounding late style and to prompt a more critical understanding of the last works of writers, artists and composers.

Research-based investigations of creativity, innovation, and entrepreneurship have the potential to inform each other and enrich our knowledge of each of these areas, particularly with regard to cognitive processes and effective behaviors. Yet, while these research streams have increasingly received a great deal of attention, they have developed largely independently of one another. The Oxford Handbook of Creativity, Innovation, and Entrepreneurship addresses the critical need to integrate these three interrelated literatures. The

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handbook features contributions from the leading scholars in these research areas. As a group, the chapters examine the intersections of these topics to synthesize contemporary research and provide direction and stimulation for further interdisciplinary investigations of organizational creativity, innovation, and entrepreneurship.

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Creativity is part of what makes us human. Perhaps for the first time, we hold in our grasp the potential to explain creativity.

This book investigates the evolving paradigm of creative industries and creative entrepreneurship, and their related economy over time. It explores

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different stages of the paradigm diffusion in 'first generation countries' such as the US, Canada, Australia and Europe, and 'second generation countries' in Asia, South America and North Africa in order to identify new trends and their distinctive aspects. By adopting a multidisciplinary approach, the book develops a comprehensive overview of the composite phenomenon of the creative economy and its relationship with entrepreneurship.

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