

los angeles performance practice

Los Angeles Performance Practice: Elevating Artistic Excellence in the City of Angels

los angeles performance practice is a vibrant and ever-evolving aspect of the city's rich cultural tapestry. Known worldwide as an entertainment capital, Los Angeles offers a unique environment where performance art—ranging from music and theater to dance and experimental productions—thrives through innovative practices and deeply rooted traditions. Whether you're an artist, educator, or enthusiast, understanding the nuances of performance practice in Los Angeles opens a window into how creativity, community, and cutting-edge technology converge to shape unforgettable experiences.

The Essence of Los Angeles Performance Practice

Los Angeles is more than just a backdrop for film and television; it's a hub for live performance that blends diverse influences and disciplines. Performance practice here refers to the methods, techniques, and traditions artists employ to create, rehearse, and present their work. In LA, these practices are characterized by a fusion of multicultural elements, experimental approaches, and a commitment to storytelling that resonates with a wide audience.

What sets Los Angeles apart is its melting pot of cultures and artistic genres. From classical music ensembles to hip-hop dance crews, the city fosters environments where performers exchange ideas and push boundaries. This dynamic interplay shapes the performance practice, making it both a reflection of local identity and a beacon for innovative art forms worldwide.

Multidisciplinary Collaboration and Community Engagement

A distinctive feature of Los Angeles performance practice is the emphasis on collaboration across artistic fields. Musicians work with visual artists, dancers team up with digital media creators, and theater companies incorporate cutting-edge technology like augmented reality to enhance storytelling. This collaborative spirit enriches the creative process and challenges traditional notions of performance.

Community engagement is also integral. Many LA-based performance groups prioritize outreach and education, partnering with local schools and nonprofits to cultivate new audiences and nurture emerging talents. These efforts ensure that performance practice remains relevant, accessible, and socially impactful.

Key Components of Performance Practice in Los Angeles

Understanding the building blocks of Los Angeles performance practice can

help artists and audiences appreciate its depth and innovation.

1. Rehearsal Techniques and Methodologies

Rehearsal in LA often goes beyond mere repetition. Many artists incorporate improvisation, physical theater exercises, and real-time feedback loops to refine their craft. Techniques inspired by globally recognized methods—such as Stanislavski's system for actors or the Alexander Technique for musicians—are adapted to suit contemporary and experimental works.

Moreover, technology plays a pivotal role. Virtual rehearsals and digital notation software allow performers to collaborate remotely or visualize complex sequences, making the rehearsal process more flexible and efficient.

2. Performance Venues and Spaces

The diversity of venues in Los Angeles greatly influences performance practices. From historic theaters like the Dorothy Chandler Pavilion to intimate black box spaces and outdoor amphitheaters, each setting demands different approaches to staging, acoustics, and audience interaction.

Pop-up performances and site-specific works have become especially popular, encouraging artists to think creatively about space and audience engagement. This flexibility challenges performers to adapt their techniques and presentation styles accordingly.

3. Integration of Technology

Los Angeles is at the forefront of integrating technology into performance art. The use of projection mapping, motion capture, and interactive sound design has transformed how performances are conceived and experienced.

For example, multimedia performances that blend live action with digital effects allow artists to create immersive environments that captivate audiences. This integration not only enhances the aesthetic but also expands the narrative possibilities within a performance.

Influential Institutions and Programs Shaping Los Angeles Performance Practice

Several institutions in Los Angeles play a critical role in defining and disseminating performance practice.

The Colburn School

Renowned for its rigorous music education, the Colburn School emphasizes performance practice by combining classical training with contemporary repertoire exploration. Students engage in masterclasses and ensemble work

that reflect LA's eclectic artistic scene.

The REDCAT Theater

Located in the Walt Disney Concert Hall complex, REDCAT serves as a laboratory for experimental and interdisciplinary performance. It encourages artists to challenge conventions and explore new methods, influencing broader performance trends in the city.

University of Southern California (USC) School of Dramatic Arts

USC offers diverse programs that integrate traditional and contemporary performance practices. Its focus on innovation and technology prepares students to contribute meaningfully to LA's evolving performance landscape.

Tips for Artists Looking to Thrive in Los Angeles Performance Practice

Immersing yourself in LA's performance scene can be both exciting and overwhelming. Here are some practical tips to navigate and grow within this vibrant ecosystem:

- **Embrace diversity:** Engage with artists from different backgrounds and disciplines to expand your creative horizons.
- **Stay adaptable:** Be open to experimenting with new technologies and unconventional spaces.
- **Build community:** Networking with peers, mentors, and organizations can lead to collaborative opportunities and support.
- **Focus on continuous learning:** Attend workshops, masterclasses, and performances to refine your skills and gain fresh perspectives.
- **Leverage local resources:** Take advantage of LA's numerous performance venues, funding programs, and artist residencies.

The Future of Performance Practice in Los Angeles

As Los Angeles continues to evolve as a global arts center, its performance practice is poised to embrace even greater innovation. Emerging technologies like virtual reality and artificial intelligence promise to redefine the boundaries of live performance. Meanwhile, the city's commitment to inclusivity ensures that a broad spectrum of voices and stories will shape

the future artistic narrative.

Artists and audiences alike can look forward to a performance landscape in Los Angeles that is as diverse and dynamic as the city itself—where tradition meets invention, and creativity knows no bounds. Whether attending a groundbreaking theater piece in Downtown LA or a community dance event in a neighborhood park, experiencing performance practice here means witnessing art at its most alive and transformative.

Frequently Asked Questions

What is Los Angeles performance practice?

Los Angeles performance practice refers to the distinctive methods and styles of performing arts, including music, theater, and dance, that have evolved in the Los Angeles area, influenced by its diverse cultural landscape and entertainment industry.

How does Los Angeles performance practice differ from other cities?

Los Angeles performance practice is unique due to its strong ties to the film and television industry, a high concentration of professional artists, and a blend of cultural influences ranging from Hollywood glamour to immigrant traditions, which shape its diverse artistic expressions.

What are some popular performance venues in Los Angeles?

Popular performance venues in Los Angeles include the Walt Disney Concert Hall, the Hollywood Bowl, the Los Angeles Theatre, The Broad Stage, and the Ahmanson Theatre, which host a wide range of musical, theatrical, and dance performances.

How has the entertainment industry influenced performance practice in Los Angeles?

The entertainment industry has heavily influenced Los Angeles performance practice by fostering a culture of innovation, professionalism, and multimedia integration, encouraging performers to adapt to film, television, and digital formats alongside traditional stage performances.

Are there any notable performance practice workshops or schools in Los Angeles?

Yes, Los Angeles hosts several prestigious schools and workshops such as the UCLA School of Theater, Film and Television, the American Film Institute Conservatory, and private institutions like the Groundlings Theatre & School that offer specialized training in performance practice.

What role does cultural diversity play in Los Angeles performance practice?

Cultural diversity plays a crucial role in Los Angeles performance practice by enriching artistic expression with a wide array of traditions, languages, and styles, fostering innovative cross-cultural collaborations and broadening the scope of performances presented to audiences.

How has technology impacted performance practice in Los Angeles?

Technology has greatly impacted Los Angeles performance practice by enabling advanced stage effects, digital projections, virtual performances, and enhanced sound design, as well as expanding reach through live streaming and virtual reality experiences.

Additional Resources

Los Angeles Performance Practice: An In-Depth Exploration of the City's Artistic Landscape

los angeles performance practice represents a dynamic and evolving aspect of the city's rich cultural fabric. Known globally as a center for entertainment, Los Angeles boasts a diverse range of performance traditions that span from classical theater and contemporary dance to experimental multimedia presentations. This article investigates the nuances of Los Angeles performance practice, examining its historical roots, current trends, and the factors that distinguish it from other cultural hubs.

Understanding Los Angeles Performance Practice

The term "Los Angeles performance practice" encompasses the methodologies, styles, and cultural influences that shape live artistic presentations within the city. Unlike performance practices rooted in a single tradition, Los Angeles is characterized by its hybridity—melding influences from Hollywood, immigrant communities, and cutting-edge artistic movements. This convergence creates a unique performance ecosystem that continuously reinvents itself.

One defining feature of Los Angeles performance practice is its emphasis on interdisciplinary collaboration. Artists frequently blend theater, dance, music, and technology to craft immersive experiences. This is facilitated by the city's vast resources, including renowned educational institutions like the University of Southern California (USC) and the University of California, Los Angeles (UCLA), which nurture emerging talents and promote innovative work.

Historical Context and Evolution

Los Angeles performance practice has evolved significantly since the early 20th century. Initially dominated by touring theater companies and vaudeville acts, the city's performance scene expanded alongside the rise of Hollywood.

The entertainment industry's influence encouraged a more cinematic approach to live performances, integrating elements such as elaborate set design and narrative storytelling.

In the latter half of the century, performance art and experimental theater gained prominence in Los Angeles. Venues such as the Mark Taper Forum and the REDCAT (Roy and Edna Disney/CalArts Theater) became incubators for avant-garde and socially conscious works. These spaces helped solidify Los Angeles as a home for performance practices that challenge traditional boundaries and embrace innovation.

Contemporary Trends in Performance Practice

Today, Los Angeles performance practice reflects a commitment to diversity and inclusivity. The city's demographic makeup influences the stories told and the methods used to tell them. Latino, Asian American, African American, and LGBTQ+ artists contribute distinct perspectives that enrich the performance landscape.

Technology plays an increasingly pivotal role in shaping live performances. Augmented reality (AR), virtual reality (VR), and interactive digital installations are becoming common tools, enabling artists to engage audiences in novel ways. This integration of technology aligns with Los Angeles' reputation as a tech-forward city, blending entertainment with digital innovation.

Key Venues and Institutions

The infrastructure supporting Los Angeles performance practice is robust and varied. Key venues include:

- **The Geffen Playhouse:** Known for contemporary theater productions and fostering new works.
- **REDCat:** A hub for experimental and multimedia performances.
- **The Walt Disney Concert Hall:** Offers world-class music performances, particularly in classical and contemporary orchestral music.
- **The Ford Theatres:** Provides outdoor performance spaces that emphasize community engagement.

These venues contribute to a vibrant ecosystem where traditional and avant-garde performance practices coexist, providing artists with opportunities to experiment and audiences with a broad spectrum of experiences.

The Role of Community and Cultural Identity

Community engagement is central to Los Angeles performance practice. Many artists and organizations prioritize accessibility and cultural

representation, ensuring that performances resonate with diverse audiences. This approach often manifests through site-specific performances, community workshops, and collaborations with local groups.

Cultural identity profoundly influences thematic content and stylistic choices within performances. For example, the Chicano performance tradition in East Los Angeles incorporates political activism and oral history, while Asian American theater groups explore diasporic narratives and hybrid identities. This cultural specificity enriches the city's performance practice by fostering dialogue and reflection.

Comparative Perspective: Los Angeles vs. Other Cultural Centers

When compared to New York or Chicago, Los Angeles performance practice is distinguished by its integration of film and digital media influences. While New York's theater scene often emphasizes Broadway-style productions and Chicago is known for improvisational comedy and ensemble theater, Los Angeles leans toward multimedia hybridity and experimental forms.

Moreover, the sprawling geography of Los Angeles impacts how performances are produced and consumed. Unlike the dense urban centers of other cities, LA's multiple neighborhoods cultivate localized performance scenes that can be both insular and interconnected. This decentralized model supports a variety of artistic voices but also presents challenges for building cohesive audiences.

Challenges and Opportunities in Los Angeles Performance Practice

Despite its vibrancy, Los Angeles performance practice faces several challenges. High production costs, competition with the film and television industries, and issues related to venue availability can hinder artistic development. Additionally, the city's vastness sometimes complicates audience outreach and engagement.

However, these challenges are balanced by significant opportunities. The influx of technology companies and creative startups creates pathways for innovative funding and collaboration. Additionally, the growing emphasis on social justice and equity in the arts encourages funding bodies and institutions to support underrepresented artists and experimental formats.

Pros and Cons of Performing in Los Angeles

- **Pros:**

- Access to diverse talent and multidisciplinary collaboration.
- Strong institutional support from universities and cultural organizations.

- Proximity to Hollywood and entertainment industry resources.
- Innovative integration of technology in performances.

- **Cons:**

- High costs and logistical challenges due to city size.
- Competition with film and television for audience attention.
- Fragmented performance communities that may limit networking.

The balance between these factors shapes the evolving nature of Los Angeles performance practice, demanding adaptability and creative resilience from artists.

Future Directions

Looking forward, Los Angeles performance practice is poised to continue its trajectory as a leader in interdisciplinary and technologically infused art. Emerging artists are experimenting with immersive theater, interactive installations, and global collaborations, expanding the city's influence beyond traditional boundaries.

Moreover, as cultural conversations around identity and representation deepen, Los Angeles is likely to remain a fertile ground for performances that challenge societal norms and amplify marginalized voices. The ongoing dialogue between history, innovation, and community engagement ensures that the city's performance practice will maintain its distinctiveness and vitality in the years to come.

Los Angeles Performance Practice

los angeles performance practice: The Routledge Companion to Studio Performance Practice Franc Chamberlain, Bernadette Sweeney, 2021-11-29 The Routledge Companion to Studio Performance Practice is a unique, indispensable guide to the training methods of the world's key theatre practitioners. Compiling the practical work outlined in the popular Routledge Performance Practitioners series of guidebooks, each set of exercises has been edited and contextualised by an expert in that particular approach. Each chapter provides a taster of one practitioner's work, answering the same key questions: 'How did this artist work? How can I begin to put my understanding of this to practical use?' Newly written chapter introductions put the exercises in context, explaining how they fit into the wider methods and philosophy of the practitioner in question. All 21 volumes in the original series are represented in this volume.

los angeles performance practice: Romantic Violin Performing Practices David Milsom, 2020 What are the key topics that define Romantic violin playing?

los angeles performance practice: A Musicology of Performance Dorottya Fabian, 2015-08-17 This book examines the nature of musical performance. In it, Dorottya Fabian explores the contributions and limitations of some of these approaches to performance, be they theoretical, cultural, historical, perceptual, or analytical. Through a detailed investigation of recent recordings of J. S. Bach's Six Sonatas and Partitas for Solo Violin, she demonstrates that music performance functions as a complex dynamical system. Only by crossing disciplinary boundaries, therefore, can we put the aural experience into words. *A Musicology of Performance* provides a model for such a method by adopting Deleuzian concepts and various empirical and interdisciplinary procedures. Fabian provides a case study in the repertoire, while presenting new insights into the state of baroque performance practice at the turn of the twenty-first century. Through its wealth of audio examples, tables, and graphs, the book offers both a sensory and a scholarly account of musical performance. These interactive elements map the connections between historically informed and mainstream performance styles, considering them in relation to broader cultural trends, violin schools, and individual artistic trajectories. *A Musicology of Performance* is a must read for academics and post-graduate students and an essential reference point for the study of music performance, the early music movement, and Bach's opus.

los angeles performance practice: *Languages of Trauma* Peter Leese, Julia Barbara Köhne, Jason Crouthamel, 2021-03-24 *Languages of Trauma* explores how, and for what purposes, trauma is expressed in historical sources and visual media.

los angeles performance practice: *Latinx Actor Training* Cynthia Santos DeCure, Micha Espinosa, 2023-03-03 *Latinx Actor Training* presents essays and pioneering research from leading Latinx practitioners and scholars in the United States to examine the history and future of Latino/a/x/e actor training practices and approaches. Born out of the urgent need to address the inequities in academia and the industry as Latinx representation on stage and screen remains disproportionately low despite population growth; this book seeks to reimagine and restructure the practice of actor training by inviting deep investigation into heritage and identity practices. *Latinx Actor Training* features contributions covering current and historical acting methodologies, principles, and training, explorations of linguistic identity, casting considerations, and culturally inclusive practices that aim to empower a new generation of Latinx actors and to assist the educators who are entrusted with their training. This book is dedicated to creating career success and championing positive narratives to combat pervasive and damaging stereotypes. *Latinx Actor Training* offers culturally inclusive pedagogies that will be invaluable for students, practitioners, and scholars interested in the intersections of Latinx herencia (heritage), identity, and actor training.

los angeles performance practice: *Louder and Faster* Deborah Wong, 2019-09-10 A free open access ebook is available upon publication. Learn more at www.luminosoa.org. *Louder and Faster* is a cultural study of the phenomenon of Asian American taiko, the thundering, athletic drumming tradition that originated in Japan. Immersed in the taiko scene for twenty years, Deborah Wong has witnessed cultural and demographic changes and the exponential growth and expansion of taiko particularly in Southern California. Through her participatory ethnographic work, she reveals a complicated story embedded in memories of Japanese American internment and legacies of imperialism, Asian American identity and politics, a desire to be seen and heard, and the intersection of culture and global capitalism. Exploring the materialities of the drums, costumes, and bodies that make sound, analyzing the relationship of these to capitalist multiculturalism, and investigating the gender politics of taiko, *Louder and Faster* considers both the promises and pitfalls of music and performance as an antiracist practice. The result is a vivid glimpse of an Asian American presence that is both loud and fragile.

los angeles performance practice: *Live Art in LA* Peggy Phelan, 2012 'Live Art in LA' explores the histories and legacies of performance art in Southern California in the 1970s and early 80s. Peggy Phelan documents and critically examines one of the most productive periods in the history of live art, using archival documents, historical resources and nearly 100 photographs.

los angeles performance practice: *Lesbian & Queer Plays from the Jane Chambers Prize*

Maya E. Roth, Jennifer-Scott Mobley, 2018-08-30 **LESBIAN & QUEER PLAYS FROM THE JANE CHAMBERS PRIZE** edited by Maya E. Roth and Jennifer-Scott Mobley with a preface by Jill Dolan and an afterword by Sara Warner This volume, the first of two, gathers five plays from the history of the Jane Chambers Prize: **UNSPEAKABLE ACTS** by Mary F. Casey, **FULL/SELF** by Claire Chafee, **THE SIEGELS OF MONTAUK** by Meryl Cohn, **A LIVE DRESS** by MJ Kaufman and **FEMMES** by Gina Young. THE JANE CHAMBERS PRIZE recognizes plays and scripts for performance written by a woman that present a feminist perspective and significant roles for female performers. This annual award is given in memory of lesbian playwright Jane Chambers who, through her plays and activism became a major feminist voice in American theater. This publication is a collaboration between WTP and NoPassport Press.

los angeles performance practice: Performing Ethnomusicology Ted Solis, 2004-08-13 Performing Ethnomusicology is the first book to deal exclusively with creating, teaching, and contextualizing academic world music performing ensembles. Considering the formidable theoretical, ethical, and practical issues that confront ethnomusicologists who direct such ensembles, the sixteen essays in this volume discuss problems of public performance and the pragmatics of pedagogy and learning processes. Their perspectives, drawing upon expertise in Caribbean steelband, Indian, Balinese, Javanese, Philippine, Mexican, Central and West African, Japanese, Chinese, Middle Eastern, and Jewish klezmer ensembles, provide a uniquely informed and many-faceted view of this complicated and rapidly changing landscape. The authors examine the creative and pedagogical negotiations involved in intergenerational and intercultural transmission and explore topics such as reflexivity, representation, hegemony, and aesthetically determined interaction. Performing Ethnomusicology affords sophisticated insights into the structuring of ethnomusicologists' careers and methodologies. This book offers an unprecedented rich history and contemporary examination of academic world music performance in the West, especially in the United States. Performing Ethnomusicology is an important book not only within the field of ethnomusicology itself, but for scholars in all disciplines engaged in aspects of performance—historical musicology, anthropology, folklore, and cultural studies. The individual articles offer a provocative and disparate array of threads and themes, which Solís skillfully weaves together in his introductory essay. A book of great importance and long overdue.—R. Anderson Sutton, author of *Calling Back the Spirit* Contributors: Gage Averill, Kelly Gross, David Harnish, Mantle Hood, David W. Hughes, Michelle Kisliuk, David Locke, Scott Marcus, Hankus Netsky, Ali Jihad Racy, Anne K. Rasmussen, Ted Solís, Hardja Susilo, Sumarsam, Ricardo D. Trimillos, Roger Vetter, J. Lawrence Witzleben

los angeles performance practice: Critical Essays in Music Education MarveleneC. Moore, 2017-07-05 This volume of essays references traditional and contemporary thought on theory and practice in music education for all age groups, from the very young to the elderly. The material spans a broad range of subject areas from history and philosophy to art and music, and addresses issues such as curriculum, pedagogy, assessment and evaluation, as well as current issues in technology and performance standards. Written by leading researchers and educators from diverse countries and cultures, this selection of previously published articles, research studies and book chapters is representative of the most frequently discussed and debated topics in the profession. This volume, which documents the importance of lifelong learning, is an indispensable reference work for specialists in the field of music education.

los angeles performance practice: Japan and Korea Frank Joseph Shulman, 2013-10-23 First Published in 1971. This annotated bibliography of doctoral dissertations on Japan and Korea grew out of a decision to expand and bring up to date an earlier list entitled *Unpublished Doctoral Dissertations Relating to Japan*, Accepted in the Universities of Australia, Canada, Great Britain, and the United States, 1946-1963, compiled by Peter Cornwall and issued by the Center for Japanese Studies in 1965.

los angeles performance practice: African American Artists Performing for the Camera After 1970 Martyna Ewa Majewska, 2025-03-27 This study demonstrates how African American artists

active since the 1970s have instrumentalized performance for the camera to intervene in existing representations of Black and Brown people in America and beyond. Majewska argues that producing carefully designed photographs, films, and videos via performance became a key strategy for dismantling the conceptions of race and gender fixed by US popular culture, jurisprudence, and pseudoscience. Studying the work of Adrian Piper, Glenn Ligon, Lyle Ashton Harris, Senga Nengudi, Maren Hassinger, Howardena Pindell, David Hammons, and Pope.L, this book examines the ways in which these artists incorporate their bodies and personal experience into their respective performances, simultaneously courting and foreclosing autobiographical readings. The strategies examined here, while diverse, all challenge conventional interpretations of performance art—especially those overdetermined by race, gender, and sexuality. The book will be of interest to scholars working in art history, performance studies, photography, and African American studies.

los angeles performance practice: *The Cambridge History of Medieval Music* Mark Everist, Thomas Forrest Kelly, 2018-08-09 Spanning a millennium of musical history, this monumental volume brings together nearly forty leading authorities to survey the music of Western Europe in the Middle Ages. All of the major aspects of medieval music are considered, making use of the latest research and thinking to discuss everything from the earliest genres of chant, through the music of the liturgy, to the riches of the vernacular song of the trouvères and troubadours. Alongside this account of the core repertory of monophony, *The Cambridge History of Medieval Music* tells the story of the birth of polyphonic music, and studies the genres of organum, conductus, motet and polyphonic song. Key composers of the period are introduced, such as Leoninus, Perotinus, Adam de la Halle, Philippe de Vitry and Guillaume de Machaut, and other chapters examine topics ranging from musical theory and performance to institutions, culture and collections.

los angeles performance practice: *Women and Gender in Medieval Europe* Margaret Schaus, 2006 Publisher description

los angeles performance practice: *Current Policies and Practices in European Social Anthropology Education* Dorle Dracklé, Iain R. Edgar, 2004 As Europe becomes more integrated at the economic and political level, attempts are being made to harmonize education policies as well. This volume offers an important contribution in that the authors examine, for the first time, the politics and practices of social anthropology education across Europe. They look at a wide variety of current developments, including new teaching initiatives, the use of participatory teaching materials, film and video, fieldwork studies, applied anthropology, student perspectives, the educational role of museums, distance learning and the use of new technologies.

los angeles performance practice: *The Routledge Companion to the Sound of Space* Emma-Kate Matthews, Jane Burry, Mark Burry, 2024-11-11 This companion explores a range of conceptual and practical relationships between sound and space across various disciplines, providing insights from technical, creative, cultural, political, philosophical, psychological, and physiological perspectives. The content spans a wide range of spatial typologies, from large reverberant buildings to modest and intimate ones, from external public squares to domestic interiors, and from naturally formed environments to highly engineered spaces. These compiled insights and observations explore the vast diversity of ways in which sonic and spatial realms interact. This publication therefore forms important bridges between the intricate and diverse topics of technology, philosophy, composition, performance, and spatial design, to contemplate the potential of sound and space as tools for creative expression and communication, as well as for technical innovation. It is hoped that by sharing these insights, this book will inspire practitioners, scholars, and enthusiasts to incorporate new perspectives and methodologies into their own work. Through a rich blend of theory, practice, and critical reflection, this volume serves as a valuable resource for anyone interested in exploring the intricacy of relationships between space and sound, whether they are students, professionals, or simply curious. Our companion provides a cross-section through shared territories between sonic and spatial disciplines from architecture, engineering, sound design, music composition and performance, urban design, product design, and much more.

los angeles performance practice: *International Politics and Performance* Jenny Edkins,

Adrian Kear, 2013-11-07 In recent years we have witnessed an increasing convergence of work in International Politics and Performance Studies around the troubled, and often troubling, relationship between politics and aesthetics. Whilst examination of political aesthetics, aesthetic politics, and politics of aesthetic practice has been central to research in both disciplines for some time, the emergence of a distinctive 'performative turn' in International Politics and a critical return to the centrality of politics and the concept of 'the political' in Performance Studies highlights the importance of investigating the productivity of bringing the methods and approaches of the two fields of enquiry into dialogue and mutual relation. Exploring a wide range of issues including rioting, youth-driven protests, border security practices and the significance of cultural awareness in war, this text provides an accessible and cutting edge survey of the intersection of international politics and performance examining issues surrounding the politics of appearance, image, event and place; and discusses the development and deployment of innovative critical and creative research methods, from auto-ethnography to site-specific theatre-making, from philosophical aesthetics to the aesthetic thought of new securities scenario-planning. The book's focus throughout is on the materiality of performance practices—on the politics of making, spectating, and participating in a variety of modes as political actors and audiences—whilst also seeking to explicate the performative dynamics of creative and critical thinking. Structured thematically and framed by a detailed introduction and conclusion, the focus is on producing a dialogue between contributors and providing an essential reference point in this developing field. This work is essential reading for students of politics and performance and will be of great interest to students and scholars of IR, performance studies and cultural studies.

los angeles performance practice: A Performer's Guide to Medieval Music Ross W. Duffin, 2000 A Performer's Guide to Medieval Music is an essential compilation of essays on all aspects of medieval music performance, with 40 essays by experts on everything from repertoire, voices, and instruments to basic theory. This concise, readable guide has proven indispensable to performers and scholars of medieval music.

los angeles performance practice: The New York Philharmonic John Canarina, 2010-09 (Amadeus). The New York Philharmonic, from Bernstein to Maazel continues the story of America's oldest orchestra as told in Howard Shanet's *Philharmonic: A History of New York's Orchestra*. That volume ended with the 1970-71 season, just before the arrival of Pierre Boulez as music director. Obviously, much has happened since. This book begins, however, with a retrospective account of the controversial last years of the tenure of Dimitri Mitropoulos and the ascendancy of Leonard Bernstein to the music directorship. Having been a Philharmonic assistant conductor during Bernstein's tenure, and an inveterate Philharmonic watcher ever since, the author brings some personal insights to the story as well as moments of humor. A sub-theme of the book concerns the way the Philharmonic and its music directors have been treated by the New York press, the Times in particular. Howard Taubman's attacks on Mitropoulos, Harold Schonberg's on Bernstein, and Donal Henahan's on Zubin Mehta are all covered here, as are the writings of various critics on those and other conductors, and on the orchestra itself. The New York Philharmonic is the only orchestra ever to undertake a foreign tour solely on the initiative of its musicians, without benefit or support from management. How this came about is chronicled, as are the opening of Lincoln Center, the Parks Concerts, Promenades, Prospective Encounters, Rug Concerts, tours, and, of course, the subscription seasons. John Canarina shows how the New York Philharmonic weathered extraordinary ups and downs during this period, while remaining a vital component of New York's cultural life.

los angeles performance practice: Latin Music Ilan Stavans, 2014-07-29 This definitive two-volume encyclopedia of Latin music spans 5 centuries and 25 countries, showcasing musicians from Celia Cruz to Plácido Domingo and describing dozens of rhythms and essential themes. Eight years in the making, *Latin Music: Musicians, Genres, and Themes* is the definitive work on the topic, providing an unparalleled resource for students and scholars of music, Latino culture, Hispanic civilization, popular culture, and Latin American countries. Comprising work from nearly 50

contributors from Spain, Latin America, the Caribbean, and the United States, this two-volume work showcases how Latin music—regardless of its specific form or cultural origins—is the passionate expression of a people in constant dialogue with the world. The entries in this expansive encyclopedia range over topics as diverse as musical instruments, record cover art, festivals and celebrations, the institution of slavery, feminism, and patriotism. The music, traditions, and history of more than two dozen countries—such as Argentina, Brazil, Costa Rica, Cuba, El Salvador, Guatemala, Honduras, Mexico, Panama, Spain, and Venezuela—are detailed, allowing readers to see past common stereotypes and appreciate the many different forms of this broadly defined art form.

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