

1. Record Nr.	UNINA9910798458903321
Autore	Mark Ryan
Titolo	Geometry for dummies // Mark Ryan
Pubbl/distr/stampa	Hoboken, New Jersey : , : John Wiley & Sons, Inc., , 2016 ©2016
ISBN	1-119-18164-X 1-119-18156-9
Edizione	[Third edition.]
Descrizione fisica	1 online resource (411 pages) : illustrations
Disciplina	516
Soggetti	Geometry Polygons Geometry - Textbooks
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Includes index.
Sommario/riassunto	Students studying geometry in school will certainly learn about lines and angles, circles and triangles, and they'll find everything they need to master those topics. But Geometry is so much more than shapes! Proofs are at the heart of any Geometry course, and they're most often where students struggle. Geometry For Dummies, 3rd Edition, is overflowing with helpful and practical, plain-English information about proofs to help students succeed.--

2. Record Nr.	UNINA9910787006103321
Titolo	Collaborative creative thought and practice in music // edited by Margaret S. Barrett
Pubbl/distr/stampa	Surrey, England ; ; Burlington, Vermont : , : Ashgate, , 2014 ©2014
ISBN	1-315-57263-X 1-317-16444-X 1-317-16443-1 1-4724-1585-X
Descrizione fisica	1 online resource (329 p.)
Collana	SEMPRE Studies in the Psychology of Music
Disciplina	781.3
Soggetti	Composition (Music) - Psychological aspects Creation (Literary, artistic, etc.) - Social aspects Creative thinking - Social aspects
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references at the end of each chapters and index.
Nota di contenuto	Cover; Contents; List of Figures and Tables; List of Music Examples; Notes on Contributors; Series Editors' Preface; Acknowledgements; Part I Introduction; 1 Collaborative Creativity and Creative Collaboration; Part II Collaborative Creativity in Compositional Thought and Practice; 2 The Scattering of Light; 3 No Stone Unturned: Mapping Composer-Performer Collaboration; 4 Learning to Collaborate in Code; 5 Collaborating Across Musical Style Boundaries; 6 We Are All Musical; 7 Rimsky-Korsakov and Musorgsky: A Posthumous Collaboration? Part III Collaborative Creativity as Boundary Crossing8 Creative Collaborative Thought and Puzzle Canons in Renaissance Music; 9 The Spirit of Chinese Creativity in Twenty-first-century Cantonese Culture; 10 An Historical Perspective on Creative Collaboration; 11 Collaboration in Duo Piano Performance - 'Piano Spheres'; 12 Creative Collaboration in Generating an Affective Contemporary Production; 13 Collaborative Re-creation; Part IV Emergent Creativity in Collaborative Thought and Practice; 14 Supporting Collaboration in Changing Cultural Landscapes

15 Thorns and Joys in Creative Collaboration  
16 Towards Pedagogies of Creative Collaboration;  
17 'Literacy Through Music' - A Multidisciplinary and Multilayered Creative Collaboration;  
Part V Postlude;  
18 Musical Performance as Collaborative Practice;  
Index

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Sommario/riassunto

Focusing on the domain of music, the approach taken in this book falls into three sections: investigations of the people, processes, products, and places of collaborative creativity in compositional thought and practice; explorations of the ways in which creative collaboration provides a means of crossing boundaries between disciplines such as music performance and musicology; and studies of the emergence of creative thought and practice in educational contexts including that of the composer and the classroom. The volume concludes with an extended chapter that reflects on the ways in which the

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