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The art of saxophone playing pdf

This classic celebrated its 150th anniversary of publication in 2018. With a new film adaptation coming out this month, we look at how various movie versions of "Little Women" were tweaked to fit the times.By Oisin Curran Today, art has become a very complex issue indeed. All along there have been debates over the nature and purpose of art that are essentially unresolvable. After all, if someone says "The Mona Lisa is art because it's beautiful," and another person says, "The Mona Lisa is not art, because it's not beautiful," it is difficult to come to a conclusion. Other debates raged over whether art should be "dulce et utile" -- that is, should have a didactic purpose -- or should simply be a means of pleasing the senses and creating and celebrating beautiful objects: "art pour l'art," or "art for art's sake." Today, many people say that art does not have to be beautiful -- in essence, saying that "The Mona Lisa is not beautiful, but is art." The natural response is "How do you know?"These kinds of debates render the topic still more difficult, especially when we are faced with various types of modern art. Is a blank canvas art? Is a porcelain toilet standing alone in a gallery art? Is a collection of crushed aluminum cans arranged in a wire wastebasket art? Ultimately, we can only agree that those items, involving effort and arrangement as they do, are art, but that we are unable to define whether or not they are fine art, or high art (which is perhaps what people have been arguing about all along).The same of course goes for music, literature, dance, and other kinds of arts, although they have not been the subject of quite as much philosophical debate as the visual arts (with the possible exception of literature). Approaching us is the question of how to classify all the television and film that surrounds us. What kind of standards will we set up to define art among them?However, art has undoubtedly been a means of stimulating imagination and creativity for centuries, and has been intended as such, whether it is religious, secular, painting, sculpture, decorative or representative. Perhaps the best way then to define art is as created work which is calculated for some kind of effect, whether in the public's eye or the artist's own. We can say that often it is designed to please and delight. Often it has a symbolic meaning buried within it. But there are so many exceptions that there truly is no hard and fast rule for art. The bottom line is that if you decided as a child to do your finger-painting on the wall of your bedroom, unless you had extremely open-minded parents, what you did was not art. If as an adult you create the same work and declare it to be art, then it is. Whether anyone else will appreciate your art is another matter. Lamps serve a practical function in lighting, but also add to the design statement of a room. This lamp is surprisingly easy to make, but does require a basic knowledge of electrical wiring.Preparation: From a hardware or lamp-supply store you will need a lamp-wiring kit, including a light socket, a harp and harp washer, and two toggle bolts. As with all projects that involve electricity, use extreme caution when wiring.Instructions:First and foremost, find an old instrument you are no longer using or purchase one from a secondhand store. Also purchase a lampshade, lamp base, toggle bolts, and lamp-wiring kit (all available at most hardware stores).Prepare your saxophone by drilling two dime-sized holes in the base of the saxophone. These holes will be used to attach the sax to the base of the lamp so that it can stand on a table. Before you attach the saxophone to the base of the lamp, you must run wiring through the instrument. Remove the mouthpiece from the horn and run your wire through a bass note at the bottom of the horn through the top of the mouthpiece.To create a stand for your instrument lamp, drill two small holes through your base. Feed a screw through each hole in the base and attach your toggle bolts to the top. A toggle bolt is a spring-hinged bolt that will expand to lock your saxophone into place. While pinching the bolts' hinges, insert the toggle through the holes you have drilled in the base of the saxophone. Once inside the toggle will expand, locking the base firmly in place. Tighten the screws on the underside of the base to ensure that your lamp will not fall over.Now that your lamp is standing, it's time to wire. The first item you must attach to the former mouthpiece of your saxophone is a harp. The harp is the curved piece of metal that a lampshade is attached to. Slide your harp base over the wires. Next, slip a socket cap over the wires on top of the hard base and screw it down to secure the harp.Now for the tricky part. Insert a light socket into the socket cap. On either side of the socket are two screws. Separate your two wires and wind one wire around each screw. This will bring electrical current to the socket. Tighten the screws to ensure a safe connection. Exposed wires are dangerous, so twist the entire socket into the socket cap until the wires are safely covered by the metal cap.Insert a light bulb, and screw on your selected lampshade: Now you have a functioning lamp with a style all its own! Conversations with Uber drivers: How Americans can start being nice to each other again 7 Judge: No classic-car show trips for man arrested in Capitol riot 18 2022 Toyota Tundra revealed in wake of online leaks [updated] 58 Canoo electric vehicles will be built at new plant in Oklahoma 3 Junkyard Gem: 2001 Pontiac Bonneville SSEi 9 'I'll bust your ass': Alabama judge censured after threatening traffic court defendant 8 Follow Us !function(f, b, e, v, n, t, s) { if (f.fbq) return; n = f.fbq = function() {n.callMethod ? n.callMethod.apply(n, arguments) : n.queue.push(arguments)}; if (!f._fbq) f._fbq = n; n.push = n; n.loaded = !0; n.version = '2.0'; n.queue = []; t = b.createElement(e); t.async = !0; t.src = v; s = b.getElementsByTagName(e)[0]; s.parentNode.insertBefore(t, s)}(window, document, 'script', '//connect.facebook.net/en_US/fbevents.js'); fbq('init', '174181139752304'); fbq('track', 'PageView'); > (function(i,s,o,g,r,a,m){i['GoogleAnalyticsObject']=r;i[r]=i[r]||function(){(i[r].q=i[r].q||[]).push(arguments)},i[r].l=1*new Date();a=s.createElement(o), m=s.getElementsByTagName(o)[0];a.async=1;a.src=g;m.parentNode.insertBefore(a,m)})(window,document,'script','//www.google-analytics.com/analytics.js','ga'); ga('create', 'UA-71479133-1', 'auto'); ga('set', 'anonymizeIp', true); ga('set', 'dimension7', 'utility'); ga('set', 'dimension8', 'author'); ga('send', 'pageview');}> (function(d, t) {var a = d.createElement(t), s = d.getElementsByTagName(t)[0]; a.src = ' '; s.parentNode.insertBefore(a, s);}(document, 'script'));> November 29, 2014 Order Reprints Print Article Photo: Axel Dupeux for Barron's When I was a boy growing up in Switzerland, my eccentric uncle, a Princeton dropout, used to periodically send us postcards from his travels around the world. He didn't send your standard-issue postcards of tourist sites, but would unearth these bizarre pictures of families in repose -- a Greek middle-class family at lunch in a garden, say, or a Filipino family out fishing on a boat. His spidery scrawl never provided news about his own seafaring life, but instead wittily and insightfully analyzed the family posing on the other side of the card. It is undoubtedly the reason why I have developed a soft spot for family portraits. To my mind, there is no finer use of funds, no more delightful a folly, than for a confident and successful family to commission a portrait of its extended brood, a life-affirming announcement to the world, "Here we are, warts and all, at this time in history." Photo: Tina Barney, courtesy of Janet Borden, Inc., N.Y. For ideas and inspiration on how the essence of your family might be artistically captured in this era, Barron's Penta is inaugurating a regular feature devoted solely to the family portrait, to be found on the last editorial page of every issue. We start our series with the stunning 2002 work The Daughters by the fine-art photographer Tina Barney. Born to a privileged New York family, Barney frequently captures the lives of her well-heeled family and friends. I hope you will find The Daughters an elegant and truthful work about family dynamics. Continuing the art theme, our cover story by Stacy Perman reveals what's going on behind the pillars of America's biggest art museums, while Philip Boroff analyzes how smart Wall Street financiers increase their odds when investing in Broadway. Both stories are well worth your time. Lastly, a quick hat-tip to Robert Milburn, my right hand at Penta, who, with good grace and great style, does so much of our heavy lifting. Richard C. Morais PENTA EDITOR When I was a boy growing up in Switzerland, my eccentric uncle, a Princeton dropout, used to periodically send us postcards from his travels around the world. An error has occurred, please try again later. Thank you This article has been sent to Look no further than the launch last February of email-management app Mailbox, which allows users to put off dealing with certain emails until a later date while prioritizing others. Email–that great productivity destroyer–was transformed into a productivity enhancer. Almost immediately, nearly 1 million people joined a waiting list to receive the app, and on March 15, before it was even available to the public, Dropbox acquired Mailbox for a reported $100 million.Today, the App Store currently features more than 3,700 productivity-related apps. Bowker, which lists nearly all books sold in the U.S., counts close to 5,000 titles released on the topic in the past three years. Productivity experts from the mild-mannered David Allen to the flamboyant Tim Ferriss have achieved celebrity status, with 20,000 other such proselytizers behind them.The sheer vastness of the field speaks to the unavoidable fact that no one piece of advice fits all. For Michael Bloomberg, the mayor of New York, the secret to being productive is hardly ever taking a vacation, or, for that matter, a bathroom break. For Leo Widrich, cofounder of the social media utility startup Buffer, it's a daily nap in a bunk bed–in his office.The solutions out there are as varied as we are. The trick is finding out what works for you.We suggest starting with identifying what kind of creative machine you are. Take our quiz, and get a from-the-hip assessment of characteristics you might identify with, plus ideas and apps to keep yourself running at optimum efficiency, all while keeping your originality–and sanity–intact. Then share your type with friends and get feedback.Or scroll through the eight types of productive people we've identified and pick and choose which suggestions for each type work for you.You can also read how the most productive people in business organize their days. Perhaps you'll identify with chef and TV host Anthony Bourdain, who does his most important work in the morning. Maybe, like LearnVest's Alexa von Tobel, you'll want to eat the same thing every day. The full league of luminaries is below.In today's creative workplace, time will inevitably be wasted as we work toward generating new, innovative ideas. We can make ourselves crazy trying to eliminate the waste, or we can embrace the daily chaos and use it to our best advantage. By our calculations, it will take you about 23 minutes to read this entire package. We promise it will be time well spent. For more than 30 years, Indiana native Larry Smith, 64, has practiced the art of getting things done. Whether teaching public management at Harvard's John F. Kennedy School of Government (where he begins class by writing on the board, "Knowing it ain't the same as doing it — old Hoosier saying"), acting as counselor to Secretaries of Defense Les Aspin and William J. Perry (who presented him with the Distinguished Public Service Medal, the Department of Defense's highest civilian honor); advising nonprofit organizations on moving their ideas into the public light; or working as a coach to high-tech senior managers, Smith has mastered the difficult art of translating ideas into action. A case in point: In the early 1980s, Smith's skills in thinking and doing triggered military reform in Congress, a movement that examined many of the fundamentals of national defense and, in doing so, reshaped the way in which U.S. defense capabilities were delivered.We asked Smith what it takes to move from idea to action. Here, he discusses six reasons why organizations often fail to execute their ideas — and six solutions to change that.The problem: No actionable proposition. Time and again, says Smith, companies fail to think of great ideas as "actionable propositions" — that is, as things that can actually be done. "Often, managers don't stop to ask what result they're trying to produce," Smith says. "It's not clear, for example, what market segment they're going after or what product they're really offering. I once heard a quote that speaks to this point: 'The first thing we forget is what we're really trying to do.' " Often, says Smith, the problem goes beyond forgetting what you want or how to get it. "Typically," he says, "we don't know what result we want in the first place — let alone how we are going to achieve it." The solution: Start by defining a concrete desired result, and then work backward. Map out the entire execution process, from conception to delivery, and then put an experienced operator in charge of each step. Be especially clear in defining the relationships between operators.The problem: No alignment. Even actionable ideas will fail if they don't match up with your company's other goals, says Smith. Today, many companies find themselves facing conflicting interests: dominating a fast-growing e-market versus hitting Wall Street-influenced profit targets. To have a chance of achieving both of those goals, every idea must fit within a company's already-expressed intentions. "It's a variation on an old Henny Youngman joke," says Smith. " 'How do you like your new idea?' 'Well, compared with what?' " The solution: "You have to stress-test your idea," Smith counsels. "Your map of how to execute a new idea should expose any problems that the idea might cause for other business goals or practices." You can then adjust your goals to support the new idea, time the idea differently — or drop the idea altogether.The problem: Missing pieces. Even well-thought-out, actionable ideas will be stalled if your organization lacks critical elements, such as the domain knowledge necessary to apply a new technology. Companies routinely underestimate what it takes to execute a new idea. "With a truly new offering to an unfamiliar market segment, everything from engineering to the way that you make deals can be different," Smith says. The solution: Inventory all "dependencies," or pieces necessary to execute your idea. Then determine what you lack and — if the idea is still feasible — build it, buy it, or hire it. The key is to have not just available resources but also "disciplined self-analysis." Says Smith: "You need to be able to step back, see what you need, and then admit it if you don't have something."The problem: No integration. Even with a great idea and the right organizational pieces, you still won't be able to execute your idea unless those pieces collaborate effectively — unless you have "operational integration." Often, says Smith, execution fails because it "depends on a group of people working together who are not used to working together, and who have completely different incentives." Sales teams, for example, are often at odds with research or engineering employees. The solution: Recognize that an organization's structure can impede teamwork. Power often resides in business leaders who are not always committed to the execution of a new idea. To change the game, says Smith, create a "virtual sweat team of trusted agents who have proxy, who know their part, and who will commit to executing the idea."The problem: No battle captain. Since new ideas often come without an organizational home, says Smith, they usually lack a champion. And yet, moving an idea through the organizational gauntlet to reality requires entrepreneurial leadership. The landscape of companies is littered with good ideas that died because they were orphans. The solution: If you genuinely want to carry an idea forward, designate a battle captain who is clearly responsible for that idea and who is authorized to make it happen.The problem: No moral courage. Smith cites a lesson of Ulysses S. Grant: "Grant used to say that he knew officers who would risk their lives in battle, but who lacked 'the moral courage' to make decisions for which they would be held accountable." In today's corporate environment, new ideas are inherently risky — so much so that even corporate mavericks fear taking on something that might flop. "People want someone else to make the decision," Smith says. "And absent that, they will just sit on an idea." The solution: Make it clear that your organization values risk taking. Align incentives so that those who make big things happen get big rewards, while those who try to make things happen but fail aren't flogged. And when someone does fail, says Smith, "hold that person up as a model — as someone who had the courage to try."Contact Larry Smith by email (lksmith@fastcompany.com).