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# MUSICAL IMAGINATIONS

MULTIDISCIPLINARY PERSPECTIVES ON CREATIVITY,  
PERFORMANCE, AND PERCEPTION

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# Musical Imaginations Multidisciplinary Perspectives On Creativity Performance And Perception

**Professor Margaret S Barrett**

## **Musical Imaginations Multidisciplinary Perspectives On Creativity Performance And Perception:**

Musical Imaginations David Hargreaves,Dorothy Miell,Raymond MacDonald,2012 Musical imagination and creativity are amongst the most abstract and complex aspects of musical behaviour though until recently they have been difficult to subject to empirical enquiry However music psychology and some allied disciplines have now developed both theoretically and methodologically to the point where some of these topics are now firmly within our grasp The study of creativity and imagination is growing rapidly in disciplines including psychology sociology neuroscience and education The inter and multidisciplinary study of music and developments in music psychology in particular mean that studies of musical imagination and creativity in action are now distinctly possible Musical Imaginations is a wide ranging multidisciplinary review of the latest theory and research on musical creativity performance and perception by some of the most eminent scholars in their respective disciplines The topics addressed in this book include the investigation of creativity and imagination in music and emotion composition and improvisation performance and performance traditions listening strategies different musical genres and cultural belief systems socialcollaboration identity formation and the development of psychologically based strategies and interventions for the enhancement of performing musicians With creativity now a topic of significant interest this book will be valuable to all those in the fields of psychology sociology neuroscience education as well as to musicians themselves dealing with practical as well as theoretical issues in music therapy performance and education The study of creativity and imagination is growing rapidly in disciplines including psychology sociology neuroscience and education The inter and multidisciplinary study of music and developments in music psychology in particular mean that studies of musical imagination and creativity in action are now distinctly possible This book undertakes a multidisciplinary review of these developments It contains a wide range of contributions by some of the most eminent scholars in theirrespective disciplines representing a comprehensive account of the state of the art of theory and research on musical creativity performance and perception

*Musical Imaginations* ,2012 Musical imagination and creativity are amongst the most abstract and complex aspects of musical behaviour This book is a wide ranging multidisciplinary review of the latest theory and research on musical creativity performance and perception by some of the most eminent scholars in their respective disciplines

**The Oxford Handbook of Music Psychology** Susan Hallam,Ian Cross,Michael Thaut,2016 This edition updates the original landmark text and provides a comprehensive review of the latest developments in this fast growing area of research Covering both experimental and theoretical perspectives each of the 11 sections is edited by an internationally recognised authority in the area Jacket **The Creativity Reader** Vlad Petre Glăveanu,2019 The Creativity Reader brings together a prestigious group of international experts who were tasked with choosing introducing and commenting on seminal texts focused on creativity invention genius and imagination from the period of 1850 to 1950 This volume is at once retrospective and prospective it revisits old ideas assesses their importance today and explores their

potential for the future

**What is Musical Creativity? Interdisciplinary Dialogues and Approaches** Andrea Schiavio, David Michael Bashwiner, Rex Eugene Jung, 2022-01-12

**The Bloomsbury Handbook of Popular Music Education** Zack Moir, Bryan Powell, Gareth Dylan Smith, 2021-12-30 The Bloomsbury Handbook of Popular Music Education draws together current thinking and practice on popular music education from empirical ethnographic sociological and philosophical perspectives. Through a series of unique chapters from authors working at the forefront of music education this book explores the ways in which an international group of music educators each approach popular music education. Chapters discuss pedagogies from across the spectrum of formal to informal learning including outside and other perspectives that provide insight into the myriad ways in which popular music education is developed and implemented. The book is organized into the following sections: Conceptualizing Popular Music Education, Musical Creative and Professional Development, Originating Popular Music, Popular Music Education in Schools, Identity, Meaning and Value in Popular Music Education, Formal Education, Creativities and Assessment. Contributions from academics, teachers and practitioners make this an innovative and exciting volume for students, teachers, researchers and professors in popular music studies and music education.

**Musical Creativity** Irène Deliège, Geraint A. Wiggins, 2006-10-16 This collection initiates a resolutely interdisciplinary research dynamic specifically concerning musical creativity. Creativity is one of the most challenging issues currently facing scientific psychology and its study has been relatively rare in the cognitive sciences, especially in artificial intelligence. This book will address the need for a coherent and thorough exploration of Musical Creativity. Multidisciplinary Research in Theory and Practice comprises seven sections, each viewing musical creativity from a different scientific vantage point from the philosophy of computer modelling through music education, interpretation, neuroscience and music therapy to experimental psychology. Each section contains discussions by eminent international specialists of the issues raised and the book concludes with a postlude discussing how we can understand creativity in the work of eminent composer Jonathan Harvey. This unique volume presents an up to date snapshot of the scientific study of musical creativity in conjunction with ESCOM, the European Society for the Cognitive Sciences of Music. Describing many of the different aspects of musical creativity and their study, it will form a useful springboard for further such study in future years and will be of interest to academics and practitioners in music psychology, cognitive science, artificial intelligence, neuroscience and other fields concerning the study of human cognition in this most human of behaviours.

*The Imagination of Experiences* Alan Taylor, 2021-02-03 Aimed at lay student and academic readers alike, this book concerns the imagination and specifically imagination in music. It opens with a discussion of the invalidity of the idea of the creative genius and the connected view that ideas originate just in the individual mind. An alternative view of the imaginative process is then presented, that ideas spring from a subconscious dialogue activated by engagement in the world around. Ideas are therefore never just of our own making. This view is supported by evidence from many studies and corresponds with descriptions by artists of their experience of

imagining The third subject is how imaginations can be shared when musicians work with other artists and the way the constraints imposed by trying to share subconscious imagining result in clearly distinct forms of joint working The final chapter covers the use of the musical imagination in making meanings from music The evidence is that music does not communicate meanings directly and so composers or performers cannot be looked to as authorities on its meaning Instead music is commonly heard as analogous to human experience and listeners who perceive such analogies may then imagine their own meanings from the music

**Embodiment of Musical Creativity** Zvonimir Nagy,2016-11-03 Embodiment of Musical Creativity offers an innovative look at the interdisciplinary nature of creativity in musical composition Using examples from empirical and theoretical research in creativity studies music theory and cognition psychology and philosophy performance and education studies and the author s own creative practice the book examines how the reciprocity of cognition and performativity contributes to our understanding of musical creativity in composition From the composer s perspective the book investigates the psychological attributes of creative cognition whose associations become the foundation for an understanding of embodied creativity in musical composition The book defines the embodiment of musical creativity as a cognitive and performative causality a relationship between the cause and effect of our experience when composing music Considering the theoretical practical contextual and pedagogical implications of embodied creative experience the book redefines aspects of musical composition to reflect the changing ways that musical creativity is understood and evaluated Embodiment of Musical Creativity provides a comparative study of musical composition in turn articulating a new perspective on musical creativity

**Musical Creativity** Oscar Odena,2012 This volume offers new research on musical creativity by experts from the fields of music education music psychology and music therapy Contributions focus on the composition improvisation process considering its conceptualization and practices in a number of contexts and draw examples from primary and secondary schools studio conservatoire and university settings as well as specialist music schools and music therapy sessions

**The Emotional Power of Music** Tom Cochrane,Bernardino Fantini,Klaus R. Scherer,2013-07-18 How can an abstract sequence of sounds so intensely express emotional states How does music elicit or arouse our emotions What happens at the physiological and neural level when we listen to music How do composers and performers practically manage the expressive powers of music How have societies sought to harness the powers of music for social or therapeutic purposes In the past ten years research into the topic of music and emotion has flourished In addition the relationship between the two has become of interest to a broad range of disciplines in both the sciences and humanities The Emotional Power of Music is a multidisciplinary volume exploring the relationship between music and emotion Bringing together contributions from psychologists neuroscientists musicologists musicians and philosophers the volume presents both theoretical perspectives and in depth explorations of particular musical works as well as first hand reports from music performers and composers In the first section of the book the authors consider the

expression of emotion within music through both performance and composing The second section explores how music can stimulate the emotions considering the psychological and neurological mechanisms that underlie music listening The third section explores how different societies have sought to manage and manipulate the power of music The book is valuable for those in the fields of music psychology and music education as well as philosophy and musicology ***Musical Creativity Revisited*** Oscar Odena,2018-03-20 How is creativity understood and facilitated across music education settings What is the power of creativity in enhancing individual and group learning How is musical creativity used as a tool for cross community integration How can we research the interactions of those engaged in musical activities aimed at creative development These are just some of the questions addressed in this fascinating new monograph *Musical Creativity Revisited* is an authoritative volume of insights from theory practice based research and methodological analyses Its chapters celebrate the diversity of the many different ways in which young and adult learners develop musical creativity Following on from *Musical Creativity Insights from Music Education Research* Ashgate 2012 Odena offers novel examples from practice and precise suggestions on how to research it This book will be an essential point of reference for students researchers practitioners and practitioner researchers interested in music education and creativity across the arts and social sciences The chapters have been organized into three sections Foundations Practices and Research including examples from in depth studies focussed on a secondary school in England higher music education in Spain and out of school settings in Northern Ireland This is a book that will fascinate readers inspiring them to think deeply about the many different ways in which musical creativity can be developed its purposes and how to research it ***Music, Imagination, and Culture*** Nicholas Cook,1990 It is a common experience that words are inadequate for music there seems always to be a disparity between how music is experienced and how it is described or rationalized This book is a study of musical imagination Musicians imagine music by means of functional models which determine certain aspects of the music while leaving others open This means that there is inevitably a gap between the image and the experience that it models and this gap can be a source of compositional creativity Different musical cultures embody different ways of imagining sound as music and thus every culture creates its own distinctive pattern of discrepancies between image and experience discrepancies which are reflected in theoretical thinking about music Drawing on psychological and philosophical materials as well as the analysis of specific musical examples Nicholas Cook makes a clear distinction between the province of music theory and that of aesthetic criticism In doing so he affirms the importance of the ordinary listener in musical culture and the validity of his or her experience of music ***Music as Creative Practice*** Nicholas Cook,2018-02-01 Not long ago ideas of creativity in music revolved around composers in garrets and the idea of genius In the last decade there has been a sea change in thinking musical creativity is seen in terms of collaboration and real time performance *Music as Creative Practice* is a first attempt to synthesise both perspectives ***The Mind's Ear*** Bruce Adolphe,2013-09-05 *The Mind's Ear* offers a unique approach to stimulating the musical imagination and

inspiring creativity as well as providing detailed exercises aimed at improving the ability to read and imagine music in silence in the mind's ear. Modeling his exercises on those used in theater games and acting classes and drawing upon years of experience with improvisation and composition, Bruce Adolphe has written a compelling, valuable and practical guide to musical creativity that can benefit music students at all levels and help music teachers be more effective and inspiring. The book also provides provocative ideas and useful tools for professional performers and composers as well as offering games and exercises to serious listeners that can increase their musical understanding and level of engagement with music in a variety of ways.

**Becoming Creative** Juniper Hill, 2018-10-03 How are our ability and motivation to be creative shaped by the world around us? Why does creativity seem to flourish in some environments while others seem to stifle it? Many societies value creativity as an abstract concept and many, perhaps even most, individuals feel an internal drive to be creative; however, tremendous social pressures restrict individuals' development of creative skill sets, engagement in creative activities and willingness to take creative risks. *Becoming Creative* explores how social and cultural factors enable or inhibit creativity in music. Author Juniper Hill integrates perspectives from ethnomusicology, education, sociology, psychology and performance studies while prioritizing the voices of practicing musicians and music educators. Insights are drawn from ethnographic research and in-depth interviews with classical, jazz and traditional musicians in South Africa, Finland and the US. By comparing and analysing these musicians' personal experiences, *Becoming Creative* deepens our understanding of the development and practice of musical creativity, the external factors that influence it and strategies for enhancing it. Hill reveals the common components of how musical creativity is experienced across these cultures and explains why creativity might not always be socially desirable. She identifies ideal creativity enabling criteria, specific skills sets, psychological traits and states and access to opportunities and authority and illustrates how these enablers of creativity are fostered or thwarted by a variety of beliefs, attitudes, learning methods, social relationships, institutions and social inequalities. In addition to theoretical contributions, many sections have direct applications for practice, especially the examination of formal and informal strategies for overcoming inhibitors of creativity. *Becoming Creative* is for scholars, artists, educators and anyone wishing to better understand and support creative development in today's world.

**Musical Creativities in Practice** Pamela Burnard, 2012-03-22 This book explores the social and the cultural contexts in which creativity in music occurs. It considers what constitutes creativity, taking a cross-cultural view of music and investigating creative processes far beyond just the classical music genre, including electronic media, popular music and improvised music.

**Collaborative Creative Thought and Practice in Music** Professor Margaret S. Barrett, 2014-12-28 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 studies reported advance understandings of creative thought and practice.

*The Oxford Handbook of Sound and Imagination* Mark Grimshaw, Mark Grimshaw-Aagaard, Mads Hansen, Martin Knakkergaard, 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.

**Musical Extrapolations** Sebastian Schmidt, 2015-09-08. The present book proposes a systematic understanding about the conditions, mechanisms, influences and processes evolving into a creative behavior in music based on interdisciplinary perspectives of the cognitive sciences. In his research study Sebastian Schmidt focuses on so called musical extrapolations processes which bring the elusive quality of music into mental existence by creating extrapolations about possible future occurring events, their musical meanings and the interrelations of their meanings. These processes involved while music is being listened to and composed are defined as the result of implicit and explicit problem solving processes which are guided in tangible ways by factors of intrinsic activities and motivation pre disposed and experience based structures and environmental pressure.

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