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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

Oscar Odena



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 social collaboration 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 their respective disciplines representing a comprehensive account of the state of the art of theory and research on musical creativity performance and perception

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

Handbuch Musikpsychologie Andreas Lehmann, Reinhard Kopiez, 2018-01-15 Die Musikpsychologie ist ein faszinierendes Gebiet an der Schnittstelle von Psychologie Musikwissenschaft und Musikpädagogik Ihre Fragestellungen besch ftigen sich beispielsweise mit dem Verhalten dem Musizieren und dem Vermitteln von Musik der musikalischen Begabung dem Musikgeschmack oder dem kulturellen Musikgebrauch Im Handbuch Musikpsychologie widmen sich ber 40 ausgewiesene Autorinnen und Autoren aus den Bereichen der Psychologie Musikpädagogik Musikwissenschaft Medizin Neurowissenschaft und Musiktherapie diesen Themen und f hren in die neuesten Erkenntnisse ihrer Fachgebiete ein Aus dem Inhalt Musikkultur und musikalische

Sozialisation Musikalische Entwicklung Musik und Medien Musiker und Musizieren Grundlagen der Musikwahrnehmung Emotionale und andere Wirkungen Disziplin Musikpsychologie **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 *Musik und Körper* Lars Oberhaus, Christoph Stange, 2017-07-15 Wie lassen sich Musik und Körper aufeinander beziehen Dieser Band stellt das musikbezogene Erleben und Verstehen erstmals als ein grundlegendes bzw. bergeordnetes Phänomen in unterschiedlichen körperbezogenen wissenschaftlichen Disziplinen heraus Anhand konkreter Beispiele aus der Tanzwissenschaft und Tanzpädagogik Musikwissenschaft und Musikpsychologie allgemeinen Musikpädagogik und Instrumentalpädagogik sowie Anthropologie und Musikethnologie wird das Wechselverhältnis von praktisch sinnlicher Darstellung und theoretischer Reflexion thematisiert das den Begriffen Erleben und Verstehen immanent ist **Beats. Bauen. Lernen.** Chris Kattenbeck, 2022-10-25 Zu Beginn der 1980er Jahre entsteht innerhalb der Hip Hop Kultur in den USA das Beatmaking eine Musikpraxis die auf dem kreativen Umgang mit bereits vorhandenem Klangmaterial basiert und hauptsächlich in informellen Kontexten ausgeübt wird In den letzten 40 Jahren hat sich das Beatmaking in enger Verbindung mit musik- und medientechnologischen Entwicklungen global verbreitet und vielfältig ausdifferenziert Dabei hat es vor allem im Bereich der populären Musik in musikalisch-ästhetischer und technisch-praktischer Hinsicht maßgebende Impulse gesetzt In seiner qualitativ empirischen Studie geht Chris Kattenbeck der Frage nach was es bedeutet als Beatmaker in künstlerisch kompetent zu handeln welche Fertigkeiten und Kenntnisse dafür nötig sind und wie diese erworben und entwickelt werden Damit liefert er grundlegende Erkenntnisse über eine bislang kaum erforschte Musikpraxis und die mit ihr verbundenen künstlerischen Strategien und Techniken ästhetischen Ziele und Vorstellungen Wissensformen und Lernpraktiken Dabei zeigt sich unter anderem dass bestimmte in der Musikpädagogik vorherrschende Vorstellungen etwa von Musiklernen oder Musiktheorie ungeeignet sind das Beatmaking adäquat zu erfassen Die Studie bietet daher nicht zuletzt Anlass diese Vorstellungen zu hinterfragen und neu zu konzeptualisieren um mit der Vielfalt musikalischer Praxen in Zukunft angemessen umgehen zu können *What is Musical Creativity? Interdisciplinary Dialogues and Approaches* Andrea Schiavio, David Michael Bashwiner, Rex Eugene Jung, 2022-01-12 **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 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

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

The Imagination of Experiences Alan Taylor, 2021-02-02 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

Musical Creativity: Insights from Music Education Research Oscar Odena, 2016-04-29 How do we develop musical

creativity How is musical creativity nurtured in collaborative improvisation How is it used as a communicative tool in music therapy This comprehensive volume offers new research on these questions by an international team of experts from the fields of music education music psychology and music therapy The book celebrates the rich diversity of ways in which learners of all ages develop and use musical creativity Contributions focus broadly on the composition improvisation process considering its conceptualization and practices in a number of contexts The authors examine how musical creativity can be fostered in formal settings drawing examples from primary and secondary schools studio conservatoire and university settings as well as specialist music schools and music therapy sessions These essays will inspire readers to think deeply about musical creativity and its development The book will be of crucial interest to music educators policy makers researchers and students as it draws on applied research from across the globe promoting coherent and symbiotic links between education music and psychology research

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 In the past ten years research into the topic of music and emotion has flourished This book explores the relationship between music and emotion bringing together contributions from psychologists neuroscientists musicologists musicians and philosophers

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 as Creative Practice Nicholas Cook, 2018-02-01 Until recently ideas of creativity in music revolved around composers in garrets and the lone genius But the last decade has witnessed a sea change musical creativity is now overwhelmingly thought of in terms of collaboration and real time performance Music as Creative Practice is a first attempt to synthesize both perspectives It begins by developing the idea that creativity arises out of social interaction of which making music together is perhaps the clearest possible

illustration and then shows how the same thinking can be applied to the ostensibly solitary practices of composition. The book also emphasizes the contextual dimensions of musical creativity ranging from the prodigy phenomenon long term collaborative relationships within and beyond the family and creative learning to the copyright system that is supposed to incentivize creativity but is widely seen as inhibiting it. Music as Creative Practice encompasses the classical tradition jazz and popular music and music emerges as an arena in which changing concepts of creativity from the old myths about genius to present day sociocultural theory can be traced with particular clarity. The perspective of creativity tells us much about music but the reverse is also true and this fifth and last instalment of the Studies in Musical Performance as Creative Practice series offers an approach to musical creativity that is attuned to the practices of both music and everyday life.

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. *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. Discovering the musical mind Jeanne Bamberger, 2013-10-10. Following her distinguished earlier career as a concert pianist and later as a music theorist, Jeanne Bamberger conducted countless case studies analysing musical development and creativity, the results of which were published in important scientific journals. *Discovering musical mind* draws together in one source these classic studies offering the chance to revisit and reconsider some of her conclusions. Reviewing the data in light of current theories of cognitive development, she discusses how some of the conclusions she drew stand up to scrutiny whilst in other cases

anomalies turn out to have greater significance than expected The book is a collection of Bamberger's papers from 1975 to 2011 It includes her first study of Beethoven's original fingerings her beginning work with children's invented notations close observations and analysis of children in the Laboratory for Making Things studies of musically gifted children and the emergent musical development of students in elementary secondary school and university undergraduate and graduate studies The observations and research lead to the development of an interactive computer based music environment that uses her pragmatic theory of musical development as the basis for a project oriented program for teaching and learning Unlike other collections the book is both interdisciplinary and strongly practical It brings together and integrates Bamberger's background in music theory research in music perception and music education performance cognitive development artificial intelligence and procedural music composition Her multi faceted approach to music theory and music pedagogy is guided throughout by her commitment to an understanding and respect for an individual's natural creative musical intelligence This natural competence becomes the formative ground on which to help people of all ages build an ever growing understanding and engagement with the evolving structures of the world's music Bringing together a body of research currently scattered across a range of journals or simply no longer available the book will make fascinating reading for those in the fields of musical developmental and educational psychology

Collaborative Creative Thought and Practice in Music Margaret S. Barrett, 2016-05-23 The notion of the individual creator a product in part of the Western romantic ideal is now troubled by accounts and explanations of creativity as a social construct While in collectivist cultures the assimilation but not the denial of individual authorship into the complexities of group production and benefit has been a feature the notion of the lone individual creator has been persistent Systems theories acknowledge the role of others yet at heart these are still individual views of creativity focusing on the creative individual drawing upon the work of others rather than recognizing the mutually constitutive elements of social interactions across time and space 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 book provides new perspectives to our understandings of the role of collaborative thought and processes in creative work across the domain of music including composition musicology performance music education and music psychology

The Mind's Ear Bruce Adolphs, 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

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