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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

Alan Taylor



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

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

Imagination and Art: Explorations in Contemporary Theory Keith Moser, Ananta Ch. Sukla, 2020-07-27 This transdisciplinary project represents the most comprehensive study of imagination to date The eclectic group of international scholars who comprise this volume propose bold and innovative theoretical frameworks for re conceptualizing imagination in all of its divergent forms Imagination and Art Explorations in Contemporary Theory explores the complex nuances paradoxes and aporias related to the plethora of artistic mediums in which the human imagination manifests itself As a fundamental attribute of our species which other organisms also seem to possess with varying degrees of sophistication imagination is the very fabric of what it means to be human into which everything is woven This edited

collection demonstrates that imagination is the resin that binds human civilization together for better or worse

Psychological Perspectives on Musical Experiences and Skills Blanka Bogunović, Renee Timmers, Sanela Nikolić, 2024-06-20 Psychology of Music is a flourishing area of research in the Western Balkans. However, much of its findings and insights have remained relatively unknown outside the region. Psychological Perspectives on Musical Experiences and Skills features recent research from the Western Balkans foregrounding its specific topics, methods, and influences and bringing it into productive conversation with complementary research from Western Europe and further afield. The essays in this collection investigate the psychology of listening and performance and their relevance to music practice. Employing a range of research methodologies, they address divergent themes from a cross-cultural understanding of aesthetic experiences and innovations to attract new audiences to developmental perspectives on musical growth and the challenges of mastering performance skills. Authors reflect independently and collaboratively on how these psychological processes are shaped by the different traditions and geopolitical conditions inside and outside the Western Balkans. The result is a volume that emphasizes how musical experiences and practices happen not in isolation but in socio-cultural environments that contribute to their definition. This work will appeal to musicians, music educators, students, researchers, and psychologists with an interest in the psychology of music and exemplify ways forward in decolonizing academia.

Imagination in Human and Cultural Development Tania Zittoun, Alex Gillespie, 2015-07-16 This book positions imagination as a central concept which increases the understanding of daily life, personal life choices, and the way in which culture and society changes. Case studies from micro instances of reverie and daydreaming to utopian projects are included and analysed. The theoretical focus is on imagination as a force free from immediate constraints, forming the basis of our individual and collective agency. In each chapter, the authors review and integrate a wide range of classic and contemporary literature culminating in the proposal of a sociocultural model of imagination. The book takes into account the triggers of imagination, the content of imagination, and the outcomes of imagination. At the heart of the model is the interplay between the individual and culture, an exploration of how the imagination as something very personal and subjective grows out of our shared culture and how our shared culture can be transformed by acts of imagination. Imagination in Human and Cultural Development offers new perspectives on the study of psychological learning, change, innovation, and creativity throughout the lifespan. The book will appeal to academics and scholars in the fields of psychology and the social sciences, especially those with an interest in development, social change, cultural psychology, imagination, and 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.

The Oxford Handbook of Sound and Imagination, Volume 2 Mark Grimshaw-Aagaard, Mads Walther-Hansen, Martin Knakkegaard, 2019-07-26. 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.

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

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.

Perspectives on Arts Education Research in Canada, Volume 2, 2020-05-06. Arts education research in Canada has increased significantly since the beginning of this century. New forms of arts based research such as ethnodrama and a r t ography have arisen and made significant contributions to the literature. Researchers in departments, schools, faculties of dance, drama, music, visual arts, media studies, cultural studies and education have been successful in acquiring peer reviewed grants from the Social Sciences and Humanities Research Council to undertake large scale projects and disseminate the findings internationally. The purpose of this edited collection entitled *Perspectives on Arts Education Research in Canada Volume 2: Issues and Directions* is to provide an overview of the current research undertaken across the country, thereby providing a valuable resource for students, professors and research associates working in the arts disciplines, media studies, education and cultural studies. Contributors are Bernard W. Andrews, Kathy Browning, Ranya Essmat, Saad Maia, Giesbrecht Shelley, M. Griffin, Rita Irwin, Glenys McQueen, Fuentes Laura, Nemoy Lori, Lynn Penny, Jennifer Roswell, Michelle Searle, Alison Shields, Anita Sinner, Darlene St. Georges, Peter Vietgen, John L. Vitale, Jennifer Wicks, Kari Lynn Winters and Thibault Zimmer.

What is Musical Creativity? Interdisciplinary Dialogues and Approaches Andrea Schiavio, David Michael Bashwiner, Rex Eugene Jung, 2022-01-12. [The Routledge Companion to Creativities in Music Education](#) Clint Randles, Pamela Burnard, 2022-12-30.

Viewing the plurality of creativity in music as being of paramount importance to the field of music education The Routledge Companion to Creativities in Music Education provides a wide ranging survey of practice and research perspectives Bringing together philosophical and applied foundations this volume draws together an array of international contributors including leading and emerging scholars to illuminate the multiple forms creativity can take in the music classroom and how new insights from research can inform pedagogical approaches In over 50 chapters it addresses theory practice research change initiatives community and broadening perspectives A vital resource for music education researchers practitioners and students this volume helps advance the discourse on creativities in music education

Remixing Music Studies Ananay Aguilar, Ross Cole, Matthew Pritchard, Eric Clarke, 2020-07-30 Where is the academic study of music today and what paths should it take into the future Should we be looking at how music relates to society and constructs meaning through it rather than how it transcends the social Can we remix our discipline and attempt to address all musics on an equal basis without splitting ourselves in advance into subgroups of musicologists theorists and ethnomusicologists These are some of the crucial issues that Nicholas Cook has raised since he emerged in the 1990s as one of the UK's leading and most widely read voices in critical musicology In this book collaborators and former students of Cook pursue these questions and others raised by his work from notation historiography and performance to the place of music in multimedia forms such as virtual reality and video games analysing both how it can bring people together and the ways in which it has failed to do so

Musical Emotions Explained Patrik N. Juslin, 2019-03-21 Can music really arouse emotions If so what emotions and how Why do listeners respond with different emotions to the same piece of music Are emotions to music different from other emotions Why do we respond to fictional events in art as if they were real even though we know they're not What is it that makes a performance of music emotionally expressive Based on ground breaking research *Musical Emotions Explained* explores how music expresses and arouses emotions and how it becomes an object of aesthetic judgments Within the book Juslin demonstrates how psychological mechanisms from our ancient past engage with meanings in music at multiple levels of the brain to evoke a broad variety of affective states from startle responses to profound aesthetic emotions He also explores why these mechanisms respond to music Written by one of the leading researchers in the field the book is richly illustrated with music examples from everyday life and explains with clarity and rigour the manifold ways in which music may engage our emotions Advance praise *Musical Emotions Explained* is a magnificent publication that has been painstakingly researched to illuminate the many varied ways music can express and arouse emotions It provides the most authoritative single authored text on the topic so far As a highly readable and informative publication it superbly unlocks the secrets of musical affect for experienced researchers through to lay readers alike Gary E McPherson Ormond Chair of Music and Director Melbourne Conservatorium of Music Australia Anyone who wants to understand more about the most essential quality of music its ability to move us needs to read this book Juslin's writing is gripping and thoughtful as he takes us on a journey through the latest

research on this most interesting intersection between science and art Daniel J Levitin Author of *This Is Your Brain on Music* and *The World in Six Songs* *Music Emotions Explained* is a tour de force In this extraordinary book written with passion and humor Patrik Juslin shares insights gleaned from decades of ground breaking research Breadth and depth are nicely balanced as grand over arching themes are richly supported by systematic and detailed research findings This book will serve as an inviting introduction to students or interested laypersons but also as a touchstone to which professionals will return frequently for guidance and inspiration Donald A Hodges Professor Emeritus University of North Carolina at Greensboro USA Patrik Juslin here deftly synthesizes several decades of psychological research much of it his own on how music both expresses emotion and moves us emotionally in the course of developing an empirically grounded evolutionarily based philosophically informed theory of the phenomenon in question doing so with style and wit *Musical Emotion Explained* is wide ranging engagingly written full of arresting claims and studded with telling anecdotes It is a book that everyone who has ever marveled at the affective power of music should read Jerrold Levinson Distinguished University Professor Department of Philosophy University of Maryland USA *Musical Emotions Explained* is essential reading that sets the new gold standard resource for understanding the delicious pleasures of music experience Using lucid witty and compelling arguments Patrik Juslin illustrates a set of core mechanisms that collectively account for music evoked emotions Scholars general readers and musicians will be inspired by this landmark work which will stimulate research for decades to come Bill Thompson Distinguished Professor Macquarie University Sydney Australia It goes without saying that Patrik Juslin is one of the world s top experts on the science of musical emotion What this book reveals is that he is a hugely persuasive and accessible interlocutor It really feels as though one is in conversation with a friend who is thinking issues and arguments through with the reader step by step Of course all the important literature is covered but this is far from a dry literature review Juslin s book should excite and stimulate layreaders and professional colleagues alike to deepen their understanding of what makes music emotional John Sloboda Research Professor Guildhall School of Music Drama London UK The best comprehensive and critically explanatory tome to date on one of the most fascinating and still poorly understood topics in music research written by the foremost international expert on music and emotion A treasure for decades to come Michael Thaut Professor of Music Neuroscience and Rehabilitation Science University of Toronto Canada In *Musical Emotions Explained* Patrik Juslin probes and proffers many psychological and philosophical concepts of musical emotions toward unpacking numerous mysteries surrounding the arousal and expression of musical affect The results of his meticulous research have profound implications for experiencing creating valuing and teaching music Written with great care and passion this brilliant book is a must read for anyone who takes a serious interest in the nature and values of music in people s lives David Elliott Professor of Music and Music Education New York University USA Patrik Juslin has been at the forefront of research into music and emotion for more than 20 years Adding to what is already an astonishing body of work this hugely

impressive monograph is the culmination of that remarkable programme of research Witten in an accessible and engaging style and covering a huge range of perspectives this is a book that will undoubtedly become a classic in the psychology of music an indispensable resource for researchers in the field and a fascinating read for those who may be new to the topic

Eric Clarke FBA Heather Professor of Music University of Oxford UK **Music and Mental Imagery** Mats B. Küssner, Liila Taruffi, Georgia A. Floridou, 2022-12-22 Drawing on perspectives from music psychology cognitive neuroscience philosophy musicology clinical psychology and music education Music and Mental Imagery provides a critical overview of cutting edge research on the various types of mental imagery associated with music The four main parts cover an introduction to the different types of mental imagery associated with music such as auditory musical visual kinaesthetic and multimodal mental imagery a critical assessment of established and novel ways to measure mental imagery in various musical contexts coverage of different states of consciousness all of which are relevant for and often associated with mental imagery in music and a critical overview of applications of mental imagery in health educational and performance settings By both critically reviewing up to date scientific research and offering new empirical results this book provides a unique overview of the different types and origins of mental imagery in musical contexts various ways to measure them and intriguing insights into related mental phenomena such as mind wandering and synaesthesia This will be of particular interest for scholars and researchers of music psychology and music education It will also be useful for practitioners working with music in applied health and educational contexts

Developing Creativities in Higher Music Education Pamela Burnard, 2013-10-08 This is the first book to critically address the issue of how we can enhance and develop creativities in higher music education It features new international richly diverse perspectives on the nature and practice of creativities in different cultural and institutional contexts in varying roles and in response to diverse professional pressures and expectations of artistic and educational achievement This compelling and provocative book combines powerful social and educational commentaries and examples drawn from international sources based on original practices and experience of a diversity of creativities The authors provide an important contribution by drawing attention to what is at the heart of all music and how we can understand and foster these multiple creativities at an individual and institutional level It features new analyses of the question of creativities in higher music education and offers illustrative and innovative examples of adaptive learning environments for teaching and learning creatively considering the broader issue of the role of creativities in relation to educational policy in the context of increasingly interventionist governments and rapidly paced educational change Topics covered include the conceptual tools for people to think about and debate multiple creativities the role of creativities in higher music education how musicians can develop multiple creativities in new ways new approaches to teaching and learning for multiple creativities what constitute leadership creativities in conservatoires and music departments creativities at the interface of institutional learning cultures assessing the multiple creativities of music Developing Creativities in Higher

Music Education offers a multi disciplinary research and practice focus which will be essential reading for anyone involved in higher education and industry sectors The book will appeal to academics and practitioners in music researchers instrumental and vocal teachers curriculum and policy developers and institutional managers who want to enrich the higher education experiences of their students and enable them to develop more of their creative potential It is also ideal reading for undergraduate and postgraduate students of music education who are looking for an authoritative selection of writings that define the fields of musical creativities in one comprehensive volume

Recorded Music in Creative Practices Georgia Volioti, Daniel G Barolsky, 2024-07-09 Recorded Music in Creative Practices Mediation Performance Education brings new critical perspectives on recorded music research artistic practice and education into an active dialogue Although scholars continue to engage keenly in the study of recordings and studio practices less attention has been devoted to integrating these newer developments into music curricula The fourteen chapters in this book bring fresh insight to the art and craft of recording music and offer readers ways to bridge research and pedagogy in diverse educational academic and music industry contexts By exploring a wide range of genres methods and practices this book aims to demonstrate how engaging with recordings recording processes material artefacts studio spaces and revised music history narratives means we can promote new understandings of the past more creative performance in the present and freer collaboration and experimentation inside and outside of the recording studio enhance creative teaching and learning inform and stimulate reform of the institutional processes and structures that frame musical training and ultimately promote more diverse music curricula and communities of practice This book will be of value to educators researchers practitioners performers composers recordists students in music and music related fields recording enthusiasts and readers with a keen interest in the subject

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 **Musical Sense-Making** Mark Reybrouck, 2020-11-29 Musical Sense Making Enaction Experience and Computation broadens the scope of musical sense making from a disembodied cognitivist approach to an experiential approach Revolving around the definition of music as a temporal and sounding art it argues for an interactional and experiential approach that brings together the richness of sensory experience and principles of cognitive economy Starting from the major distinction between in time and outside of time processing of the sounds this volume provides a conceptual and operational framework for dealing with sounds in a real time listening situation relying heavily on the theoretical groundings of ecology cybernetics and systems theory and stressing the role of epistemic interactions with the sounds These interactions are considered from different perspectives bringing together insights from previous theoretical groundings and more recent empirical research The author's findings are framed within the context of the broader field of enactive and embodied cognition recent action and perception studies and the emerging field of neurophenomenology and dynamical systems theory This volume will particularly appeal to scholars and researchers interested in the intersection between music philosophy and or psychology *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

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