



Music & Imagination

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Music And Imagination

Aaron Copland (Komponist, USA)



Music And Imagination:

Music and Imagination Aaron Copland, 1952 Describes the all important role of the imagination in the composition performance appreciation and intelligent comprehension of music and surveys its influence on contemporary music

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 and Imagination Aaron Copland, 1952 Music and Imagination Aaron Copland (American composer, writer on music, pianist, conductor and teacher), 1953 *Music and Imagination* Aaron Copland, 1980 Music and Imagination, by Aaron Copland Aaron Copland, 1953 *Music, Imagination and Culture* Nicholas Cook, 2023 This book is a study of musical imagination Drawing on psychological and philosophical materials as well as the analysis of specific musical examples the author makes a clear distinction between the province of music theory and that of aesthetic criticism

Music and the Historical Imagination Leo Treitler, 1989 Leo Treitler is a central figure in American musicology both for his writings on medieval and Renaissance music and for his influential work on historical analysis In this elegant book he develops a powerful statement of what music analysis and criticism in relation to historical understanding can be His aim is an understanding of the music of the past not only in its own historical context but also as we apprehend it now and as we assimilate it to our current interests and concerns He elucidates his views through unique new interpretations of major works from the fifteenth through the twentieth centuries

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

Music and Imagination Aaron Copland (Komponist, USA),1966

Music and the Racial Imagination Ronald M. Radano,Philip V. Bohlman,2000 A specter lurks in the house of music and it goes by the name of race write Ronald Radano and Philip Bohlman in their introduction Yet the intimate relationship between race and music has rarely been examined by contemporary scholars most of whom have abandoned it for the more enlightened notions of ethnicity and culture Here a distinguished group of contributors confront the issue head on Representing an unusually broad range of academic disciplines and geographic regions they critically examine how the imagination of race has influenced musical production reception and scholarly analysis even as they reject the objectivity of the concept itself Each essay follows the lead of the substantial introduction which reviews the history of race in European and American non Western and global musics placing it within the contexts of the colonial experience and the more recent formation of world music Offering a bold new revisionist agenda for musicology in a postmodern postcolonial world this book will appeal to students of culture and race across the humanities and social sciences

The Rock Music Imagination

Robert McParland,2019-08-09 The Rock Music Imagination is an exploration of rock artists in their social and artistic contexts particularly between 1964 and 1980 and of rock music in relation to literature that is creative expression fantastic imagination and contemporary fiction about rock Robert McParland analyzes how rock music touches our imaginative lives by looking at themes that appear in classic rock music freedom and liberation utopia and dystopia community rebellion the outsider the quest for transcendence monstrosity erotic and spiritual love imaginative vision and mystery The Rock Music Imagination explores blues imagination countercultural dreams of utopia rock s critiques of society and images of dystopia rock s inheritance from romanticism science fiction and mythic imagination in progressive rock and rock s global reach and

potential to provide hope and humanitarian assistance

Schoenberg's Musical Imagination Michael Cherlin, 2007-06-07

No composer was more responsible for changes in the landscape of twentieth century music than Arnold Schoenberg 1874 1951 and no other composer's music inspired a commensurate quantity and quality of technical description in the second half of the twentieth century Yet there is still little understanding of the correlations between Schoenberg's musical thought and larger questions of cultural significance in and since his time the formalistic descriptions of music theory do not generally engage larger questions in the history of ideas and scholars without understanding of the formidable musical technique are ill equipped to understand the music with any profundity of thought Schoenberg's Musical Imagination is intended to connect Schoenberg's music and critical writings to a larger world of ideas While most technical studies of Schoenberg's music are limited to a single compositional period this book traces changes in his attitudes as a composer and their impact on his ever changing compositional style over the course of his remarkable career

The SAGE International Encyclopedia of Music and Culture Janet Sturman, 2019-02-26 The SAGE Encyclopedia of Music and Culture presents key concepts in the study of music in its cultural context and provides an introduction to the discipline of ethnomusicology its methods concerns and its contributions to knowledge and understanding of the world's musical cultures styles and practices The diverse voices of contributors to this encyclopedia confirm ethnomusicology's fundamental ethos of inclusion and respect for diversity Combined the multiplicity of topics and approaches are presented in an easy to search A Z format and offer a fresh perspective on the field and the subject of music in culture Key features include Approximately 730 signed articles authored by prominent scholars are arranged A to Z and published in a choice of print or electronic editions Pedagogical elements include Further Readings and Cross References to conclude each article and a Reader's Guide in the front matter organizing entries by broad topical or thematic areas Back matter includes an annotated Resource Guide to further research journals books and associations an appendix listing notable archives libraries and museums and a detailed Index The Index Reader's Guide themes and Cross References combine for thorough search and browse capabilities in the electronic edition

The African Imagination in Music Kofi Agawu, 2016-02-02 The African Imagination in Music offers a fresh introduction to the vast and complex world of Sub Saharan African music Through close readings of traditional music and references to popular music Agawu considers topics including the place of music in society musical instruments language and music and appropriations of African music

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

imaginings 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

Imagination in the Music of Mozart Constance Renee Chevalier,1982 **The Art of Teaching Music** Estelle R. Jorgensen,2008-03-19 Opens a conversation about the life and work of the music teacher The author regards music teaching as interrelated with the rest of lived life and her themes encompass pedagogical skills as well as matters of character disposition value personality and musicality She urges music teachers to think and act artfully *Music's Fourth Wall and the Rise of Reflective Listening* Mark Evan Bonds,2025-06-27 Music's Fourth Wall and the Rise of Reflective Listening examines fundamental changes in concert hall listening since the Enlightenment with an emphasis on changing assumptions about the very act of listening itself Author Mark Evan Bonds shows how reflective distanced listening previously limited to professional musicians and connoisseurs ousted the earlier ideal of resonant self forgetful listening And for better or worse it is the ideal of reflective listening that has prevailed ever since **Values and Music Education** Estelle R. Jorgensen,2021-11-09 What values should form the foundation of music education And once we decide on those values how do we ensure we are acting on them In Values and Music Education esteemed author Estelle R Jorgensen explores how values apply to the practice of music education We may declare values but they can be hard to see in action Jorgensen examines nine quartets of related values and offers readers a roadmap for thinking constructively and critically about the values they hold In doing so she takes a broad view of both music and education while drawing on a wide sweep of multidisciplinary literature Not only does Jorgensen demonstrate an analytical and dialectical philosophical approach to examining values but she also seeks to show how theoretical and practical issues are interconnected An important addition to the field of music education Values and Music Education highlights values that have been forgotten or marginalized underscores those that seem perennial and illustrates how values can be double edged swords

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