



Music And Imagination

Aaron Copland



Music And Imagination:

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, by Aaron Copland Aaron Copland, 1953 *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 and Imagination* Aaron Copland (American composer, writer on music, pianist, conductor and teacher), 1953

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

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

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 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

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

Dreaming and Thinking in Music Bruce Adolphe,2025 In *Dreaming and Thinking in Music* Bruce Adolphe harnesses his wide ranging experiences as a composer and educator to tackle one of the more elusive questions in music composition how to get from technical ability to creative creation Unlike standard composition textbooks that focus on writing melody harmony counterpoint and rhythm *Dreaming and Thinking in Music* guides readers to explore the rarely discussed problems of how to get ideas and how to follow up with the appropriate techniques to realize those ideas Exercises throughout the book prepare readers to receive recognize and seize moments of inspiration or musical vision through a variety of concepts to prompt imaginative musical thinking Essays introduce and further explore topics such as hypnagogic dreams improvisation personal voice composing based on lived experiences and the influences of visual art poetry film theater and science Adolphe s playful erudite yet fundamentally accessible approach serves as a guide for any composer musician or student interested in exploring their musical creativity from a non technical viewpoint

Music ,1901 *Imagination in the Music of Mozart* Constance Renee Chevalier,1982 *Music and Life* Thomas Whitney Surette,1917 *The Rock Music Imagination* Robert McParland,2019 *The Rock Music Imagination* explores creativity in classic rock its roots in the blues and its wide cultural impact The romantic strains of rock imagination are examined in the songs of popular rock bands the sixties counterculture science fiction the rock music novel and rock s attention to human rights in the global community

György Ligeti Richard Steinitz,2003-03-20 Fuses biographical and musical analysis to provide a multi layered portrait of one of the most influential and admired composers of the late twentieth century *Imagination's Music* Christy MacKaye Barnes,2004 This book begins with a selection of Christy s poems published when she was twenty one in *Out of Chrysalis* and *Wind in the Grass* In the first poem *Up* she celebrates the sprouting forces of organic growth that she senses in the grasses and trees and feels so strongly within herself *To Run on Hills* conveys the same exuberant almost mythical oneness with nature The second and third sections of the book are

comprised of hitherto unpublished poems written in midlife and old age As her youthful forces dwindled Christy turned increasingly toward an inner source that grew stronger and more definite in her old age Throughout her last years Christy s poetry often focused on the immediate impressions of her surroundings which she portrayed with the utmost simplicity wonder and devotion She explores the deep correspondence between the world within and the outer world of nature Gone is the youthful vitality of her early poems replaced by a mood of peace permeated by the inner sun of her experience As in all of her poems we feel the imagination where inner and outer merge in a creative act revealing a deeper dimension of reality

School Music ,1928 **Music** William Smythe Babcock Mathews,1893 *Music Supervisors' Journal* ,1924

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