

Contents

<i>List of figures and illustrations</i>	vii
<i>List of music examples</i>	ix
<i>List of tables</i>	xi
<i>Notes on contributors</i>	xiii
<i>Series editors' preface</i>	xix
<i>Acknowledgements</i>	xxi
Introduction	1
<i>Oscar Odena</i>	

PART I CONCEPTUALIZING MUSICAL CREATIVITY

1	Rethinking 'musical creativity' and the notion of multiple creativities in music	5
	<i>Pamela Burnard</i>	
2	Teachers' perceptions of creativity	29
	<i>Oscar Odena and Graham Welch</i>	

PART II EXAMPLES FROM PRACTICE

3	Preparing the mind for musical creativity: early music learning and engagement	51
	<i>Margaret S. Barrett</i>	
4	Music composition as a way of learning: emotions and the situated self	73
	<i>Ana Luísa Veloso and Sara Carvalho</i>	
5	Towards pedagogies of revision: guiding a student's music composition	93
	<i>Peter R. Webster</i>	

6	The nature of the engagement of Brazilian adolescents in composing activities <i>José Soares</i>	113
7	Empathetic creativity in music-making <i>Frederick A. Seddon</i>	133
8	Cognition and musical improvisation in individual and group contexts <i>Su-Ching Hsieh</i>	149
9	Music therapy: a resource for creativity, health and well-being across the lifespan <i>Leslie Bunt</i>	165

PART III PATHS FOR FURTHER ENQUIRY

10	Action-research on collaborative composition: an analysis of research questions and designs <i>Gabriel Rusinek</i>	185
11	Perspectives on musical creativity: where next? <i>Oscar Odena</i>	201
	<i>Index</i>	215