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Nota di contenuto	Cover; Contents; List of Figures and Tables; List of Music Examples; Notes on Contributors; Series Editors' Preface; Acknowledgements; Part I Introduction; 1 Collaborative Creativity and Creative Collaboration; Part II Collaborative Creativity in Compositional Thought and Practice; 2 The Scattering of Light; 3 No Stone Unturned: Mapping Composer-Performer Collaboration; 4 Learning to Collaborate in Code; 5 Collaborating Across Musical Style Boundaries; 6 We Are All Musical; 7 Rimsky-Korsakov and Musorgsky: A Posthumous Collaboration? Part III Collaborative Creativity as Boundary Crossing8 Creative Collaborative Thought and Puzzle Canons in Renaissance Music; 9 The Spirit of Chinese Creativity in Twenty-first-century Cantonese Culture; 10 An Historical Perspective on Creative Collaboration; 11 Collaboration in Duo Piano Performance - 'Piano Spheres'; 12 Creative Collaboration in Generating an Affective Contemporary Production; 13 Collaborative Re-creation; Part IV Emergent Creativity in Collaborative Thought and Practice; 14 Supporting Collaboration in Changing Cultural Landscapes

15 Thorns and Joys in Creative Collaboration16 Towards Pedagogies of Creative Collaboration; 17 'Literacy Through Music' - A Multidisciplinary and Multilayered Creative Collaboration; Part V Postlude; 18 Musical Performance as Collaborative Practice; Index

Sommario/riassunto

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
