

Index

References to tables and illustrations are in **bold**

- Abbs, P. 73, 75, 84, 87
- ability/capability and creativity 52, 54-5,
100, 109, 151-3, 175, 186, 195,
208
- achievement and learning 12, 56, 196
- activity theory/definition of activity
systems 6, 125, **126**; *see also*
Engeström's activity theory
model
- adolescence 2, 14, 38, 57, 113-28, 144-7,
185, 204, 206
- aesthetic judgement/response 13, 22, 55,
115, 134, 176, 187
- Japanese aesthetic practice and the
 imitation of a model 55
- Western beliefs and values 5, 55, 204
- Albin, R. C. 116, 129
- Allsup, R. E. **191**, 194, 196
- Alston, P. 43
- Altenmüller, E. 202
- Alvin, J. 177
- Amabile, T. M. 12, 52, 114-15, 154,
186-7, 202; *see also* consensual
assessment technique; creativity,
componential model
- Ansdell, G. 170, 174, 177
- anxiety 40, 153, 158, 161, 206
- Arnold, R. 133
- arousal 168
- assessment/feedback for learning 12, 37,
76-7, 96, 108, **207**; *see also*
Leitch, R.
- Aston, P. 185
- attention capacity and creative skills 56,
60
- attention deficit hyperactivity disorder,
music therapy and 174
- attunement 133-6, **136**, 138-9, 141-3,
169-70
- affect attunement 169, 205; *see also*
 empathetic, creativity, intelligence;
 Stern, D.
- audiation 109, 151
- Auker, P. 100
- autistic spectrum disorders, children with
168, 170, 173, 175
- bands 203-4
- Barrett, F. 149, 153, 159
- Barrett, M. S. 7, 9, 51, 55, 58-60, 73-4,
185-7, 206
- Bastien, D. 150, 152-3, 155, 161
- Bateson, M. C. 167
- Beghetto, R. A. 54
- Bell, J. 78
- Bennett, A. 5, 16
- Bereiter, C. 98
- Berkley, R. 30, 32, 37, 43, 187
- Berliner, P. 6, 151-2
- Biasutti, M. A. 133, 135, 139-42
- Bindeman, S. 52
- Bliss, J. 119
- Boal-Palheiros, G. 77, 203
- Boden, M. 55
- P-creativity and H-creativity 9, 30, 53
- Borgo, D. 74
- Bottino, R. M. 119
- Bourdieu, P.
- creativity and cultural evolution 11
- habitus 9-10
- musical taste 13, 16
- theory of practice 14, 17
- Bowman, W. 74, 188
- Boyce-Tillman, J. 165

- brain
 and emotions 74
 injuries and music therapy 166, 175
 music and neuroscience 202
 break point 155, 160-1
 Bresler, L. 73-5, 78, 188
 Brinkman, D. J. 35
 British Broadcasting Corporation 177
 British Educational Research Association
 special interest group creativity in
 education 29
 Brown, J. S. 188
 Brown, L. M. 139
 Bruscia, K. E. 166, 172
 Bunt, L. 165, **167**, 168, 172-6
 Burnard, P. 11, 15, 17-22, 29, 32, 33, 43-4,
 74, 109, 186-7, 202, 206
 Burns, S. J. 176
 Byrne, C. 32, 188
- Cabrera, L. 206
 Cain, T. 42, 78, 189, 195
 Calkins, L. 98
 Campbell, P. S. 73, 95, 204
 Canclini, N. G. 116
 capability, *see* ability/capability and
 creativity
 Carlin, J. 99
 Chomsky, N. 187
 Christensen, C. 100
 Clarke, E. 8
 Cochrane collaboration 175
 cognition, *see* music cognition
 Cohen, J. 98
 commitment 7, 78, 97, 152; *see also*
 creativity, facilitating factors;
 motivation
 communicative musicality 58, 167, 170,
 173; *see also* Malloch, S.; musical
 communication; Trevarthen, C.
 communities of musical practice
 DJ's performative role in creating 6
 and music 'scenes' 8
 students' musical cultures and their
 practices 206
 comparative music education 209; *see also*
 curriculum; musical creativity,
 practices across different countries
- composition
 collaborative 18, **97**, 145-6, 185-97, **207**
 computer-based 113, 115, 119-28, **127**,
 145-6; *see also* software
 as a creative activity 186-7
 exploratory stage/process of 107, 146,
 154-5, 196, **207**
 group 9, 76, 80-6, 96, 187-8, 193, 195,
 206, **207**
 high art model of 6-7, 16
 individual 21, 98
 and revision 95-110, 121, 123, 145-6,
 187-8
 romantic and sacred concept of 7-8, 14,
 185; *see also* creativity, romantic
 view
 and transferable skills 13, 188
 computers and computer technology, *see*
 Internet; software
 Conlon, D. E. 160
 consensual assessment technique 186-7
 constant comparative method 133, 136
 convergent thinking 51, 55, 115
 Cook, N. 8-9, 16
 Cope, D. 16
 Costa, J. 77
 Cox, G. 185
 Craft, A. 29-30, 35, 56, 59
 creative
 cognition 153-6; *see also* music
 cognition
 industries 5, 13, 15; *see also*
 globalisation
 learning 56, 134
 process 203, **207**; *see also* creativity;
 musical creativity
 teaching 56, **97**
 thinking 19, 55, 94-6, 98-9, 115, 144,
 154
 writing 98-9
 creativity
 collaborative 15, 17-22, 87, 137-9, 202
 communal 15, 17
 componential model of 12
 computational 16
 consensual view of 186-7
 definitions 15-16, 29-30, 35, 51-5,
 114-15, 154, 201-3

- development of 58-67, **207**
 and emotions 52, 73-7, 84-7, **86**, 169, 172, 205-8
 empathic 15, 205; *see also* attunement; empathetic, creativity, intelligence
 environment for **35**, 36-7, 40, 56-7, 87, **207**
 facilitating factors for 17, 40, 44, 56-7, 135, 142-3, 152, 161, 188, 196, **207**, 208
 general 11, 57, 66, 208
 generative 58, 186
 individual 15, 144-6, 202, 205
 inhibiting factors 143, 152-3, 160, 186, 208
 intercultural 16
 intersubjective 15, 133-4; *see also* creativity, communal; empathetic, creativity
 latent 176
 in learning and education 55-8
 multiple creativities 5-23, **12**
 new concept of 29, 35
 performance 16, 202, 207
 romantic view of 201-2
 situated 13, 16-17, 22, 202; *see also* Lave, J.; Wegner, E.
 socio-personal perspective on 12
 symbolic 16
 systematic view of 201-2; *see also* creativity, new concept of
 systems perspective of creativity 11, **12**, 23, 52-3, 186; *see also* Csikszentmihalyi, M.
 teachers' perceptions of 29-44, **35**, **41**
 traditional concept of 29
 and well-being 165, 171-2, 176; *see also* inclusion issues; music therapy; musical creativity, other-than-musical benefits
see also pupil-environment-process-product framework
- Creech, A. 30, 48, 201
 Creswell, J. W. 119
 critical incident charting/musical career path response sheets **33**, 34, 37-43, **39**
 Cross, I. 15
 Crossan, M. 152-3
 Csikszentmihalyi, M. 5, 11, **12**, 51-4, 56-7, 60, 66, 114-15, 121, 152, 159, 186-7, 202; *see also* creativity, systems perspective of creativity; flow state
 Csordas, T. 74
 cultural capital, 13; *see also* Bourdieu, P.
 culture and music education, *see* curriculum; musical creativity, practices across different countries
 Cunha, M. P. 152-3
 curriculum
 in Brazil 117, **118**, 203
 and conceptions of creativity 22
 in England/English National Curriculum 18-19, 30-31, 204
 in Portugal **77**, 78, 203
 in Spain 204
 in the USA 95, 204
- Damásio, A. R. 74, 84
 dance, music therapy as interactive 167-8
 Darnley-Smith, R. 173
 David, T. 58
 Davidson, J. W. 135
 Daykin, N. 176
 De Nora, T. 73, 174
 Delière, I. 11, 51-2, 202
 DeLorenzo, L. C. 187
 Denzin, N. K. 79, 188-9
 development of creativity, *see* creativity, development, teachers' perceptions
 DeZutter, S. 206
 Díaz, M. 29, 204
 disaffected pupils 196, 204
 Dissanayake, E. 58
 divergent thinking 51, 55, 115, 187
 Dogani, K. 40
 drama strategies 206
 Durrant, C. 128
- early musical development 51-67
 Edwards, J. 175, 177
 effort 14, 40, 53-4, 66, 86, 143, 151, 159, 186, 201-3; *see also* flow state; motivation

- Eisner, E. 34, 42-3
 educational connoisseurship 42-4
- Elliott, D. J. 188
- embodiment, paradigm of 74-5
- emotional intelligence 205
- emotions and music 74-5, 169, 172-3, 205-6
 negative experiences 208-9
 see also creativity, and emotions;
 musical creativity, emotion and purpose in
- empathetic
 creativity 133-47, 205; *see also*
 attunement; creativity, empathic;
 Stern, D.
 intelligence 133-4
- Engeström's activity theory model 6, 113, 125, **126**, **127**
- ensembles
 communication in 133-47; *see also*
 communicative musicality; musical communication
 leadership models in 149
- Entwistle, N. 35
- environment, *see* creativity, environment for
- Espeland, M. 185
- expectations 57, 109, **207**
- failure, *see* emotions and music, negative experiences
- family influence/support 8, 33-4, 38, 57-8, 61, **93**, **94**, **167**, 168
- Farrell, M. P. 52
- Faulkner, R. 73, 76, **191**, 192-5
- Fautley, M. 7, 30, 32, 37, 115, 121, 128, 187-8
- fear 77, 171; *see also* creativity, facilitating factors, inhibiting factors; emotions and music
- feedback, *see* assessment/feedback for learning
- Feldman, D. H. 53-4, 56
- Ferreira, M. 129
- Ferreira, R. 203
- Finke, R. A. 52, 154-5
- Finnegan, R. 6
- Fitzgerald, J. 98
- Florida, R. 51-2
- flow state 44, 76, 121, 152, 159, 202
- Folkestad, G. 95, 99, 115, 128
- frantic playing 152, 158; *see also* Sudnow, D.
- Frith, C. D. 15
- Frith, U. 15
- Fryer, M. 30, 32
- games 7, 10, 59
- Gardner, H. 52-3, 56, 99, 205
- Gellrich, M. 150
- gender 120, 122, 128
- geneplore model 154-5
- general certificate of secondary education 7, 18
- generative model of teachers' thinking 40-43, **41**
- Getzels, J. W. 115
- Gibson, J. J. 125
- giftedness 57
- Gillian, C. 139
- Gilmore, B. 98
- Glaser, B. G. 135-6
- globalisation and global music industry 1, 7-8, 10, 58, 201, 203, 209
- Glover, J. 32, 73, 95
- goals, educational 11, 23, 97
- Gold, C. 175
- Goleman, D. 205
- Goncy, E. A. 32
- Good, J. M. M. 135
- Gordon, E. E. 151
- Gouk, P. 173
- Green, L. 32, 209
- Greene, M. 73, 75-6
- Greenleaf, R. K. 152, 160
- Gromko, J. E. 73, 108
- group work
 composition and improvisation, *see*
 composition; improvisation
 inclusion factors 206
 inhibiting/negative factors 152-3, 159-60, 186; *see also* creativity, inhibiting factors
 therapeutic factors 171-2, **171**, 175
- Gruhn, W. 202
- Guba, E. G. 32, 136, 139

- Guilford, J. P. 51-2, 115
 guitar playing 14, 58, 61, **93**, 120-3, 129, 191
 Gustems, J. 208
- habit 9-10, 61
 Hagman, G. 75
 Hallam, S. 151, 206
 Hamilton, H. J. 190, **191**, 192, 196
 Hang, D. 126
 happiness/playfulness in musical creativity
 practices 8, 36, 61, 82, 84-5, 107,
 170, 206
 Hargreaves, D. J. 30, 113, 115, 123, 203
 harmony
 creating emotional tension with 11, 208
 development of awareness of **94**, 107,
 206
 Hart, B. 57
 Harvey, J. 202
 Hatch, M. J. 152-3
 health 165, 173, 206; *see also* creativity,
 well-being
 hearing, development of 99, 107, 135
 Heinemann, H. 206
 Hennessey, B. A. 114-15, 186, 196
 Hesser, B. 206
 Hewitt, A. **191**, 192-3, 195
 Hickey, M. 11-12, 29, 94, 99, 186-7, 206
 Himonides, E. 45, 48
 Hodges, R. 119
 Hodgkinson, H. L. 189
 Horden, P. 173
 Hoskyns, S. 165, 168, 176
 Hostager, T. 150, 152-3, 155, 161
 Hove-Pabst, S. 190, **191**, 194-5
 Howe, M. J. A. 56-7
 Howkins, J. 51-2
 Hsieh, S.-C. 156, 162
- identity, music and 16, 23, 60, 165, 173,
 176
 improvisation 149-53
 definitions 121, 150
 group 9, 149, 152-7, 159-62, **191**, **171**,
 172-3, 175
 and inclusion 206; *see also* creativity,
 inhibiting factors; disaffected
 pupils; motivation, extrinsic
 individual 149-52, 155-8
 jazz 6, 135, **136**, 137-9, 142-4, 151-2,
 205
 and music therapy 165-77
 and performance creativity 16, 139-44,
 205
 and skills acquisition 151-2, 161-2
 value of 30, 161-2; *see also*
 Investigating Musical Performance
 project
 inclusion issues, *see* creativity, well-being;
 improvisation, inclusion
 infants 58
 information communication technology,
 see Internet; software, music
 instrumental learning and playing 135,
 143-4, 146-7, 190, **191**, 194-5
 instruments
 in music therapy 165-77, **168**
 in schools and beginning musical
 engagement 8, 18, 37-8, 42, 58, 61,
 82-7, **94**, 109, 120-23, 204, **207**;
 see also instrumental learning and
 playing
 intelligence, *see* emotional intelligence;
 empathetic, intelligence;
 interpersonal intelligence; multiple
 intelligences theory
 interest, *see* motivation
 International Society for Music Education
 1, 209
 Internet
 Ccmixer website 7
 creative commons 7
 globally spatialised internet forms 7-8
 iPhone's street orchestra 10
 jam2jam social networking site 16
 virtual choir 8
 interpersonal intelligence 205-6
 invented song 7, 59-66, **62**, **63**, **64**, **65**, 73
 Investigating Musical Performance project
 30
- Japan, musical education and arts learning
 in 55
 jazz 30, 34, 65, 84, 133-44, **136**, 149-62,
 196, 203-5; *see also* improvisation,
 jazz

- Jeffrey, B. 29, 56,
 Johnson, C. M. 205
 Johnson, M. 74
 Johnson, P. 56, 59, 66
 Johnson-Laird, P. N. 150, 158
 John-Steiner, V. 52, 59
 Juslin, P. N. 172, 210
- Kaschub, M. 73, 94, 96, 100
 Kaufman, J. C. 29, 54
 Kemmis, S. 78
 Kennedy, M. A. 32
 Kenny, B. J. 150
 keyboard playing 42-3, **94, 97, 118**, 120-22,
 190; *see also* piano playing
 Kim, J. 175
 Klausen, S. H. 202
 Kneller, G. 75
 Kodály method 97
 Koutsoupidou, T. 44
 Kratus, J. 99, 151
 Kwami, R. 114, 119, 128
- Lamont, A. 7
 language
 body **136**, 138, 141
 and development/performance 57, 59,
 66
 and music therapy 166-8, **168**
 Lapidaki, E. 15
 Lave, J. 13; *see also* creativity, situated
 Lavicza, Z. 17
 learning
 with artists 18, 21
 children's/adults' 40, 42, 51-67, 98,
 109-10, 133-4, 158-62, 185-9,
 206-8, **207**
 communities 13
 definition 13
 goals/outcomes 19, 31; *see also*
 curriculum
 in higher education music studies 30
 with others 76-7, 86, 196-7; *see also*
 group work
 styles/holist and serialist style of 35-6;
 see also Entwistle, N.
 learning difficulties, children and adults
 with 173, 175, 193
- LeBlanc, A. 203
 Leck, H. 149
 Leitch, R. 37, 47
 Leszcz, M. 171-2
 Leung, B. W. 185-6
 Lievrouw, L. A. 114
 Lim, C. P. 126
 Lincoln, Y. S. 32, 136, 139, 188-9
 Lipscom, S. 12
 listening
 to children/students 22, 73
 children's/students' habits 61, 123
 to develop musical learning/
 performance 109, 134, 190, 205
 in music therapy **171**, 172-6
 preferences 43, 119, 128, 203
 Livingstone, S. 114
 Lubart, T. I. 52, 55
- McCutchan, A. 6, 202
 MacDonald, R. A. R. 44, 165, 188, 201
 McLeod, J. 136
 McPherson, G. 186
 McTaggart, R. 78
 Madsen, C. K. 205
 Major, A. E. **191**, 192, 194, 196
 Malloch, S. 58, 167, 170, 173
 Marston-Wyld, J. 175
 Matsunobu, K. 55
 memorizing 156-7
 memory 74, 93, 150, 154-8
 mental health, 173; *see also* music therapy
 metacognition 99
 MIDI technology **94**; *see also* software
 Miell, D. 188
 Mills, J. 30, 204
 Miner, A. 150, 153
 Miranda, R. 80
 mood 62, **171**
 Moorhead, G. 95
 Moorman, C. 150, 153
 Moran, S. 52, 59
 Morelock, M. J. 54
 Mota, G. 77
 mothers 53, 60-63, **93, 166**, 167
 motivation
 and creativity 12, **35**, 36, 40, 51, 115,
 123

- extrinsic 186
 intrinsic 154, 186, 196, 205, 208
 and sustained hard work 202; *see also*
 flow state
- motor programmes/functions 150, 174
- movement
 as response to music 138-9, 141-2, **167**
 in singing games 63
- Mozart, W. A. 202
- multiple intelligences theory 205-6
- Mumford, M. D. 52
- Murnighan, J. K. 160
- music cognition 149-62, 188, 192
- Music Educators National Conference 95
- music technology 95, 99, 114, 145, 147,
 204; *see also* MIDI technology;
 software, music
- music therapy 165-81, 205
 definition 165
 socio-cultural context 173-4
 theoretical underpinnings 166-73
- musical ability, *see* ability/capability and
 creativity
- musical achievement, *see* achievement and
 learning
- musical communication 135-44, **136**, 152,
 159, 167; *see also* communicative
 musicality
- musical creativity
 assessment of **207**
 definitions 15-16, 29-30, 35, 51-5, 201-3
 educational implications 43-4, 66-7,
 87-8, 108-10, 146-7, 161-2, 176-7,
 206-9, **207**; *see also* creativity,
 facilitating factors, inhibiting
 factors
- emotion and purpose in 205-6; *see also*
 creativity, and emotions; emotions
 and music
- in informal settings 7, 21, 187, 203,
 209; *see also* musical creativity,
 out of school activities
- mastery versus mystery discourse 201
- other-than-musical benefits of 206
- out of school activities 7, 37, 44, 203
- paradox 202
- practises across different countries **191**,
 203-4
- practices across genres 149-62, 209
see also creativity; pupil-environment-
 process-product framework
- musical development, *see* learning
- musical identity, *see* identity, music and
- musical preferences, *see* listening,
 preferences
- musicking 174, 180
- musicology, links between music
 education, music therapy and 23,
 31, 174
- MusicSpace Trust 173-4
- Mwanza, D. 125
- Nakamura, J. 52, 57
- National Advisory Committee on Cultural
 and Creative Education 29
- National Institute for Health and Clinical
 Excellence 176-7
- Nemeth, C. 186
- Nemeth-Brown, B. 186
- Nilsson, B. 128
- Noffke, S. E. 189
- North, A. C. 113, 115, 123
- notation **94**, 95, **100**, 105, 109, **136**, 141,
 190, 195
- nurturing 185, 194
- Ocaña, Á. 187, 190, **191**, 193, 195
- Ockelford, A. 125
- Odam, G. 30, 114, 185
- Odena, O. 15, 19, 29, 31-2, 35, 37, **41**, 115,
 185-6, 202, 206, **207**, 208
- Olsson, B. 76, 87
- O'Neill, S. A. 32, 43, 133, 144-6
- Orff approach/instruments 97, 190
- Papageorgi, I. 45, 48, 210
- parental support, *see* family influence/support
- Patel, A. D. 202
- Patey, H. M. 173
- Pavlicevic, M. 166, 170, 172, 174-5, 177
- Paynter, J. 30, 94, 185, 204
- Pelinski, R. 74
- Peretz, I. 174, 180
- persistence 56, 59, 66, 201
- personality 51, 115
- Philpott, C. 206

- piano playing 34, **93-4**, 120, 122, 158
 in music therapy **168-9**, 170
- Pilsbury, C. 43
- Pitts, A. 114, 119
- Pitts, S. 204
- playground/play songs and games 6, 7, 10,
 58, 59, 73, 76; *see also* happiness/
 playfulness in musical creativity
 practices
- Plummeridge, C. 31, 44
- Pond, D. 95
- Poole, M. S. 155, 161
- Poppovic, P. P. 119
- practice 159; *see also* flow state;
 motivation; musical creativity,
 educational implications
- Pressing, J. 150
- Priest, T. 32
- problem-solving 52, 55, 187, 196, **207**
- Procter, S. 177
- Proctor, J. D. 15
- professional musicians 6, 133-44, 149-62,
 203
- protoconversations 167
- provocative competence 159
- pupil-environment-process-product
 framework 31-2, 40-42, **41**, 206,
207; *see also* creativity, teachers'
 perceptions of
- Purves, R. M. 115
- Rabinowitch, T. 15
- radio 61, 123
- Radocy, R. E. 204
- Rawlins, M. D. 177
- recorder playing 34, 120, 191
- Reese, S. 76, 99, 108
- Regelski, T. A. 197
- Reily, S. A. 129
- Resende, R. 203
- rhythmic auditory stimulation 175
- Riaño, M. E. 29, 204
- Richards, R. 55
- Richelle, M. 52
- Roberts, B. A. 189
- Robinson, K. 51, 54-5, 59
- Robson, C. 122
- rock music 14, 30, 34, 119, 128, **191**, 195
- Rogoff, B. 188
- role models/modelling **207**
- Runco, M. A. 51-2, 55, 58, 66
- Rusinek, G. 185, **191**, 193, 196, 204
- Ruthmann, S. A. 96, 98
- Ruud, E. 165, 174
- Sacks, O. 175
- sadness, association with music **171**, 208
- Saether, E. 16
- Sági, M. 186
- Salomon, G. 188
- Sandroni, C. 129
- Savage, J. 30
- Sawyer, R. K. 5, 15-16, 51-4, 56, 60, 66, 134
- Scardamalia, M. 98
- Schafer, R. M. 94, 185
- Schaffer, H. R. 167
- Schön, D. A. 42
- schools/schooling, *see* curriculum; musical
 creativity, practices across different
 countries
- Schwartzman, S. 122
- Seddon, F. A. 32, 43, 115, 121, 133, 135,
136, 139-42, 144-6
- self-esteem/confidence 63, 76-7, 100, 208
- self-perceptions, children's 9
- sensitivity 115, 176, 208
- Sheridan, M. 32
- Shirley, I. 206
- sight-reading 156
- singing 8, 61-3, 76, 82-3, 140, 168, 206
- skill, *see* ability/capability and creativity
- Slack, J. D. 114
- Sloboda, J. A. 5, 99, 172, 210
- Small, C. 174, 180
- Smith, J. 73, 94, 96, 99
- Smolucha, L. W. 59
- Soares, J. 43, 123, 128
- social groups 6, 8, 16, 116
- socio-economic differences/factors 38,
 122, 203
- software
 music **93**, **94**, 95, **100**, 104-5, 113, **118**,
 120-26, 128, **207**
 qualitative data analysis 32-3
- Solomon, L. 150
- Somekh, B. 189

- songs, children's invented, *see* playground/
play songs and games
- speech, early musical pattering 166-9
- Spruce, G. 212
- Standley, J. 174
- Stauffer, S. 74
- Stern, D. 169-70, 205
- Sternberg, R. J. 29, 51-2, 208
propulsion theory of creativity 54
- Stige, B. 174
- Strahl, M. O. 75
- Strand, K. D. 185, 189, 195
- Strandberg, Ö. 208
- Strauss, A. L. 135
- stress 143, 166, 208; *see also* anxiety
- string playing 133-44, 157
in music therapy **169**, 170
- Stringer, E. 78-9
- Stubley, E. 187
- students
adaptor and innovator 35; *see also*
Brinkman, D. J.
successful **93**, **94**, **97**, **98**, **100**, **101**, 208
supporting 206, **207**
- Sudnow, D. 151-2, 158
- Swann, M. 18-22
- talent 9, 53, 176
- taste, *see* Bourdieu, P., musical taste
- Tanaka, A. 16
- Tarrant, M. 123
- Tate, P. 212
- teacher education 37-44, 204
- teachers' attitudes, *see* creativity, teachers'
perceptions of
- teenagers, *see* adolescence
- television 61, 65, 196
- tests and testing 22, 144, 176
- Thaut, M. 174-5
- thinking, *see* convergent thinking;
divergent thinking
- Thompson, C. 73, 75
- Thompson, E. 15
- Tighe, E. 52
- Torrance, E. P. 52
- traditional teaching 29-30, 55, 186
- transfer 13, 114, 157-8, 188-9, 206
- Trevarthen, C. 58, 167, 170, 173
- Ulhôa, M. T. 129
- van Ernst, B. 99-100
- Veloso, A. 74, 78
- Vernon, P. E. 202
- Vieira, W. 114
- Vitányi, I. 186
- voice(s), children's individual 87, 95-6,
108, 206
- Vygotsky, L. S. 59, 188
- Waehler, C. A. 32
- Wallas, G. 115
- Wallin, B.-A. 208
- Ward, T. B. 153-5
- Webster, P. 11-12, 29, 94-5, 98-9, 115, 186,
206
- Wegner, E. 13; *see also* creativity, situated
- Weick, K. E. 149, 152-3
- Welch, G. F. 19, 30-31, 37, **41**, 113, 125,
128, 185, 206, 209
- Wheeler, B. 175
- Wiggins, G. A. 11, 51
- Wiggins, J. 73, 76, 84, 96, **97**, 187-8,
190-92, **191**, 196
- Wigram, T. 169, 173-4
- Wilkins, M. 96
- Williams, D. 95
- Willis, P. 16
- Wilson, G. B. 201
- wind and woodwind instruments 34, 157,
206
in music therapy **167**
- Wing, L. **168**
- Winnicott, D. W. 170
- Wise, J. M. 114
- Wisnik, J. M. 116
- Wright, K. 170
- Wright, R. 24, 203
- Yalom, I. D. 171-2; *see also* music therapy,
theoretical underpinnings
- Young, S. 58, 73, 173
- Yunker, B. A. 9, 15, 32, 43, 99, 187
- Zatorre, R. 174, 180
- Zellermayer, M. 98
- zone of proximal development 188

