

DEPARTMENT FOR CONTINUING EDUCATION

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READING LIST

Course Title: Music-Improvisation Workshop (Classical and Jazz)
Location: Ewert House, Oxford
Term Dates: 29 Sep 2022 to 01 Dec 2022
Tutor: Andrew Hansford

The reading list below was supplied by the course tutor.

If you have enrolled on a course starting in the autumn, you can become a borrowing member of the Rewley House library from 1st September. If you are enrolled on a course starting in other terms, you can become a borrowing member once the previous term has ended. For example, students starting in January can join the Library in early December and those starting in April can join in early March.

If you are planning to purchase any books, please keep in mind that courses with insufficient students enrolled will be cancelled. The Department accepts no responsibility for books bought in anticipation of a course running.

Preparatory Reading List

The items on this list are to give you some background to the materials and ideas that we will be covering on the course.

Author	Title
Bailey, D.	<i>Improvisation: Its Nature and Practice in Music</i> (New York: Da Capo Press, 1993)
Barron, F.	<i>Creative person and creative process</i> (Oxford: Holt, Rinehart and Winston, 1969)
Benson, B. E.	<i>The Improvisation of Musical Dialogue: A Phenomenology of Music</i> (Cambridge: Cambridge University Press, 2003)
Borgo, D.	<i>Sync or Swarm: Improvising Music in a Complex Age</i> (New York: Continuum, 2005)
Peters, G.	<i>The Philosophy of Improvisation</i> (Chicago: University of Chicago Press, 2009)
Rose, S.	<i>The Lived experience of Improvisation: In music, learning, and life</i> (Chicago: University of Chicago Press, 2017)

Course Reading List

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The items on this list are to support your learning while you are taking the course.

Author	Title
Bailey, D.	<i>Improvisation: Its Nature and Practice in Music</i> (New York: Da Capo Press, 1993)
Barron, F.	<i>Creative person and creative process</i> (Oxford: Holt, Rinehart and Winston, 1969)
Benson, B. E.	<i>The Improvisation of Musical Dialogue: A Phenomenology of Music</i> (Cambridge: Cambridge University Press, 2003)
Borgo, D.	<i>Sync or Swarm: Improvising Music in a Complex Age</i> (New York: Continuum, 2005)
Butler, J.	<i>Giving an account of oneself</i> (New York: Fordham University Press, 2005)
Csikszentmihalyi, M.	<i>Creativity: Flow and the psychology of discovery and invention</i> (Cambridge: Cambridge University Press, 1988)
DeNora, T.	<i>Music in Everyday Life</i> (Cambridge: Cambridge University Press, 2010)
Gihholy, K.	<i>Thinking: Directive, Undirected and Creative</i> (Amsterdam: Academic Press, 1996)
Johnstone, K.	<i>Impro: improvisation and the theatre</i> (London: Faber and Faber Limited, 1979)
Langer, S.	<i>Feeling and Form</i> (New York: Scribner's, 1953)
Lucas, C.	<i>Musical Form</i> (London 1905)
McNeill, D.	<i>Hand and mind</i> (Chicago: University of Chicago Press, 1992)
Napier, M.	<i>Improvise: Scene from the inside out</i> (Portsmouth: Heinemann, 2004)
Peters, G.	<i>The Philosophy of Improvisation</i> (Chicago: University of Chicago Press, 2009)
Rose, S.	<i>The Lived experience of Improvisation: In music, learning, and life</i> (Chicago: University of Chicago Press, 2017)
Sawyer, R. K.	<i>Creativity and development</i> (USA: Oxford University Press, 2003)
Small, C.	<i>Musicking: The Meanings of Performing and Listening</i> (Music/Culture, Hanover: University Press of New England, 1998)
Sternberg, R.	<i>Handbook of creativity</i> (New York: Cambridge University Press, 1999)

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- Torrance, E. P. *Guiding creative talent* (New York: Prentice Hall, 1962)
- Waterman, E. & Siddall, G. (eds.) *Negotiated Moments: Improvisation, Sound and Subjectivity* (Durham and London: Duke University Press, 2016)