

1**Biography, identity, improvisation, sound [Texto impreso] : intersections of personal and social identity through improvisation / Rineke Smilde**

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References: p. 322-323 : 28 refs.

This essay addresses the relationship of improvisation and identity. Biographical research that was conducted by the author into professional musicians' lifelong learning showed the huge importance of improvisation for personal expression. Musically, the concept of sound appeared to serve as a strong metaphor for identity. In addition, ethnographic research conducted as part of the project Music for Life in London, and published by Smilde, Page and Alheit in 2014, where musicians work in creative music workshops with people with dementia and their caregivers, shed light on the use of improvisation as an expression of the identity of 'the other' (i.e. the person with dementia). Sound again appeared to serve as a metaphor for identity. The essay draws on the work of George Herbert Mead on identity, which distinguishes between the personal 'I' and the social 'Me', and points out that both aspects are essential for the self. In this sense, improvisation can be conceived as a means of communication that connects the personal with the social. Furthermore, drawing on Paul Ricoeur's *Oneself as Another* (1992), it is shown that this concept of improvisation in relation to personal and social identity may be transferred to forms of community engagement through music. However, despite its huge importance, improvisation is still often marginalised in specialist higher music education, particularly in conservatoires, and the essay finishes with a strong plea for conservatoires to take up their role in the midst of society and embed improvisation in the core of the curriculum.

Arts and Humanities in Higher Education. -- 2016, v.15 (July-October), n. 3-4, p. 308-324

1. Communication through music 2. Creative music workshop 3. Empathy 4. (Person-centred) improvisation 5. (Self-) identity

2**Classical music as enforced Utopia [Texto impreso] / Daniel Leech-Wilkinson**

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 335-336 : 19 refs.

In classical music composition, whatever thematic or harmonic conflicts may be engineered along the way, everything always turns out for the best. Similar utopian thinking underlies performance: performers see their job as faithfully carrying out their master's (the composer's) wishes. The more perfectly they represent them, the happier the result. But why should performers not have a critical role to play in re-presenting a score, just as actors are permitted - required even - to find new meanings and new relevance in texts? And what or whom are performers obeying, the long dead composer (and what is the ethical basis for that?) or a policing system (teachers, examiners, adjudicators, critics, agents, promoters, record producers) that enforces an imaginary tradition from childhood to grave? Starting from the evidence of early recordings, showing that composers are misrepresented, this article seeks to unpick some of the delusions that support classical music practice.

Arts and Humanities in Higher Education. -- 2016, v.15 (July-October), n. 3-4, p. 325-336

1. Composers' intentions 2. Early recordings 3. Musical performance norms 4. Performance practice 5. Performance style 6. Radical performance 7. Utopias

3**Conservatoires in society [Texto impreso] : institutional challenges and possibilities for change / Peter Tregear ... [et al.]**

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 288-291 : 48 refs.

Educational sociologists and philosophers have long recognised that educational institutions play a significant role in shaping as well as supporting societal norms. In the face of growing global social, political, and environmental challenges, should conservatoires be more overt in expressing a mission to sustain and improve the societies in which they are located? In times of ever-increasing scepticism emanating from governments and the broader populace alike about the efficacy of public spending, if not the public sphere itself, this essay suggests it is both timely and necessary for conservatoires to reconsider, reinvigorate and re-articulate their capacity to contribute to broader social goods. Drawing on the authors' professional experience as well as current literature and debates, the essay is both deliberately provocative and open-ended, articulating a number of points of departure that institutions might consider in addressing the challenge of maintaining and exercising their relevance to broader society.

Arts and Humanities in Higher Education. -- 2016, v.15 (July-October), n. 3-4, p. 276-292

1. Conservatoires 2. Institutional change 3. Music education 4. Public funding 5. Social responsibility 6. Universities

4

Creativity, diversity, and integration [Texto impreso] : radical change in the bachelor of music curriculum / David E. Myers

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 307 : 10 refs.

During 2013-2014, the Task Force on the Undergraduate Music Major of the USA's College Music Society prepared a report entitled Transforming Music Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors. The report is a call for increased relevance in undergraduate music studies that prepare students for leadership, adaptability, and initiative in advancing the values of music and musicians in a techno-global society. Specifically, the task force recommends that curricula derive from the three pillars of creativity, diversity, and integration, arguing that composition, improvisation, performance, and theoretical-cultural-historic music studies be taught holistically and in ways authentic to the art and practice of music itself. In addition, the report calls for greater participation by students in planning degree programs that provide trajectories in keeping with their goals and interests, and for greater nimbleness that enhances curricular adaptations on an ongoing basis.

Arts and Humanities in Higher Education. -- 2016, v.15 (July-October), n. 3-4, p. 293-307

1. Bachelor's 2. Curriculum 3. Higher music education 4. Music major tertiary 5. Music study 6. Undergraduate

5

Developing employability in higher education music [Texto impreso] / Dawn Bennett

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 393-394 : 29 refs.

The development of employability in higher music education concerns students, musicians, educators, administrators and funding bodies, and yet employability is both impossible to measure and poorly defined. This paper sets the context for a set of short papers that explore employability from the perspective of music. Because many of the issues they raise have relevance across the creative industries, this paper discusses research that positions them within this broader context. The paper highlights the need for both the functional (how-to) aspects of employability and those that are cognitive: development of students' cognitive dispositions and their capacity to engage as professionals. As such, the paper argues that employability requires collaborative action on three fronts: enhancement of the ways in which employment outcomes are defined and measured; initiatives that engage students in career- and life-relevant activities; and advocacy work that re-aligns stakeholder perceptions of graduate work and employability itself.

Arts and Humanities in Higher Education. -- 2016, v.15 (July-October), n. 3-4, p. 386-395

1. Arts 2. Creative industries 3. Creative workforce 4. Graduate employment 5. Tertiary education

6

ICON [Texto impreso] : radical professional development in the conservatoire / Celia Duffy

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 385 : 4 refs.

The idea for the Innovative Conservatoire (ICON) was first proposed at the Reflective Conservatoire Conference in 2006. An international collaboration which stimulates knowledge exchange, innovation and reflective practice in conservatoires, ICON has opened up an area of work that is often carried out behind closed doors. Working via creative methods in an experimental, artistically orientated and safe environment, it has enabled both scrutiny and development of established pedagogies. It has become a beacon of innovative thinking and practice in specialist professional development for conservatoire teachers and leaders. This essay will draw on the author's experiences as an ICON participant and Creative Director and interviews with a number of senior conservatoire personnel. It will reflect on future directions for ICON and for professional and leadership development in conservatoires.

Arts and Humanities in Higher Education. -- 2016, v.15 (July-October), n. 3-4, p. 376-385

1. Conservatoire 2. ICON 3. Improvisation 4. Institutional change 5. Leadership development 6. Music conservatoire 7. Pedagogy 8. Professional development

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Peer learning in specialist higher music education [Texto impreso] / Ingrid Maria Hanken

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 373-375 : 33 refs.

Research on peer learning in higher education indicates that learning from and together with peers can benefit students in a number of ways. Within higher music education in Western, classical music, however, the master-apprentice tradition with its dominant one-to-one mode of tuition focuses predominantly on knowledge transmission from teacher to student. The role students can play in one another's learning processes is often less articulated. In this essay peer learning is discussed based on experiences from projects carried out at the Centre of Excellence in Music Performance Education, which explore peer learning as part of the students' principal instrument study. Peer learning in music academies is not restricted to students, however. Teachers can also benefit from engaging in collaborative learning with their fellow teachers. Drawing on experiences from a series of international seminars for teachers in higher music education, the potential and challenges of peer learning among conservatoire teachers are also discussed.

Arts and Humanities in Higher Education. -- 2016, v.15 (July-October), n. 3-4, p. 364-375

1. Group teaching 2. Higher music education 3. Instrumental tuition 4. Music performance education 5. Peer learning

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The performer's body in creative interpretations of repertoire music [Texto impreso] / Sara G. B. Hubrich

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 351-352 : 27 refs.

Recent developments in the performing arts have led Western classical instrumentalists to reconsider their own creative input in their interpretative practice. Still recognising the composer as a main creative source, a fresh approach to interpretation specifically embraces possibilities for shared creativity. Such a shift of perception is particularly obvious when working collaboratively with artists from other genres including dance, theatre, literature or mixed media. In these combinations, several performative elements such as, for example, each performer's corporeality, presence, actions and perspectives become part of the interpretative concept and product. This paper introduces a recent practice-based research project called Creative Embodiment of Music, which focuses on possibilities for a musician's extended creativity and how this can be realised in live music performance.

Arts and Humanities in Higher Education. -- 2016, v.15 (July-October), n. 3-4, p. 337-352

1. Creativity 2. Embodiment 3. Interdisciplinary collaboration 4. Interpretation 5. Music 6. Music theatre 7. Performer's body 8. Practice-as-research 9. Presence 10. Staged performances

9

Reflection as creative process [Texto impreso] : perspectives, challenges and practice / Christina Guillaumier

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 362-363 : 11 refs.

This paper explores the challenges and opportunities for embedding reflection in practice-based curricula in the arts. Following the root and branch curriculum reform project recently completed at the Royal Conservatoire of Scotland, the paper presents a hermeneutic and analytical narrative of the challenges emerging from presenting reflection as a creative, active and interactive process. The paper outlines a working version of reflection as a creative and embodied process. In order to demonstrate that creativity and reflection are inextricably linked in the arts, and more importantly, that they are crucial to a student's practice, the term itself often needs to be humanized. While written reflection remains a crucial component of our courses, here I consider different approaches to reflection, drawn from current practice, where it becomes a practical and generative platform for creativity. In the process of exploring these practices, the paper draws on Ken Robinson's insightful exploration of the concept of creativity and articulates with Csikszentmihalyi's thought-provoking study on its location.

Arts and Humanities in Higher Education. -- 2016, v.15 (July-October), n. 3-4, p. 353-363

1. Collaboration 2. Creativity 3. Music 4. Reflection 5. Work-based learning

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Teaching art and design [Texto impreso] : Communicating creative practice through embodied and tacit knowledge / Kylie Budge

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 444-445 : 21 refs.

How do artists and designers teaching in universities communicate creative practice as they teach art/design? There is much discussion about the 'mystery' of creativity, but little understanding of how teaching occurs in creative contexts. Understanding this topic better will develop greater knowledge within the academy of how art and design is communicated by the creative practitioners who teach it, and could benefit other academic disciplines. In this article, I draw on data from a recent Australian study with artist/designer-academics. It provides rich qualitative data to explore in detail how artists and designers teaching in universities communicate creative practice as they teach art/design. Tacit and embodied knowledge theories are used to provide frameworks for explaining this phenomenon. I argue that artist/designer-academics embody their creative practices and communicate these through teaching in both tacit and explicit forms, and that they do this through modelling knowledge, skills and practice.

Arts and Humanities in Higher Education. -- 2016, v.15 (July-October), n. 3-4, p. 432-445

1. Creative practice 2. Embodied knowledge 3. Higher education 4. Tacit knowledge 5. Teaching art and design

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Transforming conceptual space into a creative learning place [Texto impreso] : crossing a threshold / Kirstine Moffat, Anne McKim

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización están accesibles a través del enlace al título de la publicación. Su acceso electrónico es a través del enlace de 'Acceso al documento'.

References: p. 428-430 : 43 refs.

This article describes, discusses and reflects on a teaching and learning experiment in a first year BA course. Students were led out of the lecture room to a different space, the New Place Theatre. While this move out of the usual teaching space was appropriate for the text being studied, William Shakespeare's *The Tempest*, the strategy aimed to develop students' grasp of a critical concept we had identified as troublesome to students who had encountered it in the past: subjective interpretation. For us the concept of subjective interpretation shared the transformative and integrative, as well as the troublesome, characteristics of 'threshold concepts'. According to threshold concept theory, threshold concepts are critical points where students may get 'stuck' before making 'learning leaps' as they journey towards a 'new conceptual space and enter...a postliminal state in which both the learner and the learning are transformed' (Land et al., 2010: ix). Students first participated in a collective exercise, creating the storm which opens the play through movement and vocalisation, and were then invited to intervene in a performance of the opening act, supporting the characters with whom they sympathised. Student feedback confirmed that this teaching strategy not only assisted them to grasp the concept of subjective interpretation, but also promoted transformative shifts in understanding through their active learning. A key factor in the resulting student engagement was movement to a different physical space, and a fresh, creative learning place.

Arts and Humanities in Higher Education. -- 2016, v.15 (July-October), n. 3-4, p. 414-431

1. Reflection 2. Shakespeare 3. Subjective interpretation 4. Threshold concept 5. Transformative learning
