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The informed performer : towards a bio-culturally informed performers' practice

Vanmaele, J.

Citation

Vanmaele, J. (2017, November 20). *The informed performer : towards a bio-culturally informed performers' practice*. Retrieved from <https://hdl.handle.net/1887/59504>

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<http://hdl.handle.net/1887/59504>

Author: Vanmaele, J.

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Issue Date: 2017-12-20

General conclusion and future directions

This dissertation is an attempt to carefully and systematically evaluate the state of musicianship in an age of informative abundance and connectedness, to consider ways of re-balancing its epistemic grounds and attuning its information systems, with a view to artistic development, enrichment and/or liberation, and to put these contextual re-arrangements to the test in practical situations. The chapters and case-studies included in this dissertation report on travelling through extra-disciplinary terrains of knowledge production via the vehicle of information, and on coming back to the homestead of artistic practice. Voyaging in these environments brought about challenges, unexpected encounters, and tentative, pragmatic solutions that are the intended contributions to knowledge and understanding summarized, discussed and commented on in four PARTS and thirteen chapters. The most prominent contributory elements are:

- The development of a bio-culturally informed, discipline-specific understanding of *information* in the context of imagination- and freedom-oriented fields of human action, such as artistic practice, by considering information not as a determining factor of the *status quo* but rather as a difference that (potentially) makes a difference with regard to our personal and collective *Image* related to art production and reception, and the actions and imaginations that build upon that Image (see Chapters 2, 3 & 4).
- Defining a mental space to the notion of an *informed performer* by linking it to an active, prospective, and systematic interest in information that originates from extra-disciplinary fields of enquiry (see Chapter 5).
- Situating an informed performership within the contexts of an Information Age, the European Higher Education Area and of the framework of Artistic Research, and valuing the opportunities that these environments hold with regard to: 1/ the exchange of knowledge via information; 2/ an informed participation in socio-cultural debates; 3/ the historical integration of a theoretical, practical, productive track in musical practice; and 4/ the development of a dedicated research space for Artistic Information Researchers within the context of Artistic Research (see Chapters 6,7 & 8).
- Challenging the dualism between practice and theory by interposing *personal theory* and a *reservoir of personal theories* as an experienced-based and processual mediator (see Chapter 9).
- Proposing the notion of a *Performers' Practice* as an interconnected array of doings, sayings and (proto-)theoretical understandings and as a performer-centred alternative to the established notion of *Performance Practices* (see Chapter 9).
- Introducing a bio-cultural understanding of music as a common ground between musical practice and *academia* and defining the concept of a *Bio-Culturally informed Performers' Practice* [BCiPP] as an interconnected array of activities and understandings within the broader category of score-based performership that is underpinned by a shared and active interest in information on generics and particulars in musical experience, action and interaction (see Chapter 10).

- The construction of a topical attractor-model that acts as an information system mediating between a performer and the information galaxy, and that attracts and connects information via a set of boundary objects considered to be primary magnets in a galaxy of information (see Chapter 11).
- Proposing a bio-culturally informed instrumental technique with regard to the basic stroke in piano-playing [*quadrant technique*] (see Chapter 12).
- Introducing the concept of an *Interactional* and *Bio-topical Performative Analysis* as an experience- and interaction-based tool to vitalise score-based performances (see Chapter 13).

Combined, these contributions provide an answer to the ‘what’, ‘why now’, and ‘how’-questions that we set out to explore at the beginning of our inquiry, and they create a mental, contextual and practical space for an informed performership in the 21st Century; a performership that is firmly grounded in practice but is able to cross the disciplinary borders in a systematic and dialogical way via an activity-based and process-oriented concept of information as disembodied knowledge.

It was a well-considered option to focus on meta-practical considerations in terms of concept, facilitating contexts, and practical bottlenecks, rather than a bottom-up approach based on practical examples. Although in our age, information is readily available via numerous channels, the day to day reality in musical practice – as manifested in curricula, bachelor- and master-theses – demonstrates that the cooperation between practical knowledge and information generated by extra-disciplinary domains is a hard nut to crack. There are ideological and practical points of resistance and individual efforts and examples struggle to occasion an epistemic shift in this domain. Based on educational experience and conversations with colleagues, it can be asserted that there is no lack of eagerness and interest amongst musicians in wishing to develop their artistic identities and abilities in the direction of acquiring new knowledge and being able to situate their own activities within a broader epistemic framework. However, specific challenges such as the complex conceptual vocabulary that characterizes scholarly texts, the lack of immediate connections with practice, the scarcity of time, and a limited epistemic background, are often a hindrance to fruitful integration.

It is this state of affairs that led to the need for digging beneath the surface of daily practice and, by acknowledging the importance of conceptual and contextual thinking as an intricate part of musical practice, for aiming at a better understanding of the roots of these resistances and at a reconstruction of the basic building blocks into a positive project. A meta-practical approach allowed for the creation of a space in which to reflect on what informed performership is, what it can be, and how it relates to human nature, culture and society. The importance and impact of meta-practical considerations in locating the practitioner within its dominant meanings (Usher, Bryant & Johnston, 2003, p. 390) justifies – in our view – an active and informed participation of practitioners in reflecting on and

constructing such meta-practical frameworks rather than relying on the work and insights of policy-makers and 'art-observers' for guidance in these matters (see Chapter 6 on the corollaries of the Information Age in terms of scientification and the informed participation in socio-cultural debates). Indeed, the main claim that surfaces from this investigation is that – *contra* the opinion of influential scholars and thinkers such as Kivy, Weizsäcker, and Benjamin – a constructive interaction between imagination, freedom, personal knowledge and a wider world of enquiry is possible via the notion of information as disembodied and freely available knowledge; moreover, from such perspective, more specific sub-frameworks and instruments can be conceived that are of assistance in travelling through an information galaxy.

Throughout the dissertation, the method that has been adopted to come to such an operational understanding of an informed performership relates in a performative way to the concept itself. Rather than devising conceptual solutions and insights *ex nihilo* or primarily based on personal experience, an exploration of extra-disciplinary units of information has been taken as the basis for further consilient contextualization and operationalisation in the field of score-based performance. This course of action which embeds score-based performance in a larger framework of enquiry and understanding is presented as a 21st century epistemic alternative and complement to experience-, intuition-, master-, tradition-, genius-, or inspiration-based opinion formation, and aims at maximizing the benefits of living in an Information Age.

From a more generic perspective, the way of approaching (research-)questions as proposed in the concept of the informed performer, can be labelled as an *Informed Pluralistic and Creative Pragmatism* [IPCP] and can, in our view, also be adopted in other contexts than a musical one.

Within the framework of IPCP, the method involved in addressing opportunities and challenges in a particular domain of interest follows four successive stages. Firstly, a perspective on a particular state of affairs is obtained by collecting the opinions and personal theories of the members and stakeholders that constitute that domain (a reservoir of *Images*). Secondly, information is located and collected in relation to the issue of concern. In an ideal scenario, the information represents both cultural and biological perspectives: cultural information provides an orientation on how these questions have been approached throughout history and how they are currently addressed in other domains; biological information relates to insights with regard to evolutionary and biology ingrained limitations, tendencies and pre-dispositions. In a third phase, the assembled information is presented to the stakeholders of a field as a basis for a pluralistic conversation and discussion over these units of information (pluralism and relativism). Since information is always incomplete and does not have an absolute and determining character, an assessment will be needed to come to a pragmatic and creative (consilient) decision or strategy, one that seems to be most plausible or promising in the given

circumstances and future projections, but is at the same time fallible and open to revision when feedback becomes available. The incorporation of a liability of error in decision-making and strategy-development is an essential component of avoiding ego-led persistence in continuing a certain agreed upon strategy. With fallibility as an inherent part of the decision, an intelligent assessment of the consequences of the decision is already implied in that decision and within the framework of IPCP, error rather than a failure is an opportunity for reviewing the information units, the pluralistic perspective, and the pragmatic assessment.

As a generic spin-off from our considerations with regard to the informed performer, IPCP is proposed as a consensus model and a middle-ground searching alternative to punctual information critiques such as the ones discussed in Chapter 1 and also more generically formulated by philosopher and publicist Coen Simon in (as translated from the Dutch publication) *And then we knew everything: a plea for superficiality* (Simon, 2013). Simon advocates a common-sense approach with regard to the questions of our time instead of infinitely trusting in scientific knowledge and rationality. Such an attitude, according to Simon, implies returning to the surface of things, to stories and our own situated understandings. IPCP addresses these concerns by limiting the reach of information to being a pivotal instrument in human action and by including in the *modus operandi* a dialectal relation between realism and relativism, and more in particular between practical and personal understandings, scientific insights, cultural knowledge and personal perspectives.

Throughout the thirteen chapters of this dissertation, an extensive amount of professional jargon and context is used as well as created. The *modus operandi* connected to IPCP and BCiPP has indeed a tendency to become hyper-extensive, especially when both cultural and biological sources are in play, as is for instance the case in PART I. It is clear that such a wide-ranging enquiry does not comply with the energy, attentional and time-resources that a practising musician has available to explore the information space. Therefore, a distinction and a complementarity has been proposed between an *Informed Performer* and an *Artistic Information Researcher* in Chapter 8. “To achieve creativity in an existing domain, there must be surplus attention available” (Csikszentmihalyi, 1996, p.8); it is argued that this surplus can be created by assigning a dedicated place to systematic and mediating information gathering and processing in the realm of Artistic Research. Such a development would be the best guarantee to address the informational opportunities and challenges of musicking and score-based performance in the 21st century with care, breadth and depth. In Chapters 12 and 13 examples were given of how such a performer-tailored informed musicianship could work out in a practical setting, given that the performer has an adequate information system and reference framework at her/his disposal.

This last requirement brings us to future developments and the reproduction of BCiPP in performance curricula. Already in PART I of the dissertation, the conclusion was drawn that an informed performership can not function without a background and reference framework (an *Image*) against which new information is assessed. Moreover, this requirement does not present itself exclusively in the context of the (archetypical) informed performer; an artistic trajectory seldom limits itself to a look inward by means of creating an idiosyncratic reflective discourse or a materialized language implicitly present in an artwork or artistic activity. Be it in a phase of inspiration, argumentation or justification, at a certain point and in varying degrees of weight, the artist will be confronted with theories, findings, terms and concepts that acquired meaning within another disciplinary context and that are encircled by a certain context of discovery, critique, justification, interpretation and application which is related to the methods and objectives of certain other research disciplines.

Acquiring a reference framework that allows for selecting, assessing and recontextualising information on a personal basis, requires many years of immersion and exploration in a vast field of knowledge production. Although such a trajectory is to a certain extent inevitable and holds opportunities vis-à-vis the development of an artistic identity, such process can benefit from reproduction of the basic orientations in the framework of a performance-curriculum.

At the doctoral level, and more in particular within the context of the docARTES-curriculum⁴¹⁸, such a module has been developed under the label ‘crossing borders: extra-disciplinary explorations’. The module is directed at stimulating a musician’s dialogue with extra-disciplinary fields, both on a disciplinary and topical basis, and has been a laboratory for inter- and transdisciplinary exchange since its inception in 2015.⁴¹⁹ The ‘crossing borders’-module offers first-year docARTES-students an outward look into fields of knowledge that orbit their artistic nests with a view to acquire a critical apparatus and an epistemic compass along the way. The overall structure of the module is one in which during each of the sessions, a disciplinary field (or a cluster of fields)⁴²⁰ is presented by an invited speaker (or the chair of the session) who points out the main objects of study within that field (the questions, interests, goals and challenges) and the methods that are (or have been) used within that same discipline to approach these interests. Following the presentation of such an introductory, disciplinary map, in each session sub-disciplinary regions are indicated and discussed that may be of interest to musicians. A topical exploration of and a discussion on boundary objects is a final element of a crossing borders meeting and relates to locating and discussing notions of shared interest such as imagination, improvisation, listening, action, interaction. These sessions have been very stimulating for the past

⁴¹⁸ <http://www.docartes.be/en>.

⁴¹⁹ It has been a privilege to the author to have been appointed as chair and invited speaker for these sessions since 2015.

⁴²⁰ Musicology and its subdisciplines, philosophy, psychology, sociology/cultural studies, The ‘hard’ sciences: biology/physics/(technology), the other arts.

three years, with dedicated and valuable contributions and feedback by students, staff and invited speakers, and substantiated the case and need for a look outward in art practice.

The crossing-borders-approach, which combines punctual contextual information with regard to disciplinary *mores*, with the exploration of common ground via boundary topics, is a *modus operandi* that could be adapted to suit the needs of students at other levels of education (bachelor, master). In recent years, the conservatoire-curriculum has already initiated a turn outward by including electives and curriculum modules on selected disciplines such as sociology, philosophy, psychology, anatomy. However, the *crossing borders* formula where disciplinary insights serve as an introduction to boundary topics, offers the opportunity to transcend disciplinary limitations, to widen the epistemic horizon while holding on to a groundedness in artistic practice. The development of such level-oriented and -graded course is a research spin-off that would certainly meet at least some of the epistemic needs and questions of a 21st century musician.

In all of this, it is essential to realize that the general context in which a bio-culturally informed performership operates is one of an extendable openness, personal orientation and flexibility and fallible pragmatism. These characteristics relate to the sense in which the information as well as the proposed solutions have a pragmatic value, rather than a determining and truth-related one, and are inherently open to critique, extension and reconfiguration. From this perspective, the fundamentals of an informed performership that have been proposed also set an agenda for future developments other than curricular ones.

Some elements in the foregoing research report have been explicitly labelled as 'proto-typical'. The topical attractor model presented in Chapter 11 pertains to that category and is an environment that will benefit from extra fine-tuning via a process of collegial feedback, more information units, and advancing insights in extra-disciplinary terrains. Closely linked to the attractor model is the database which has been the result of a decennium of personal information hunting. The catalogue is currently semi-structured and contains over 7000 items. One of the intended future directions of the investigative path related to BCiPP is to extend the structural components into a digital, transpersonal format publically accessible for contributions by interested parties. Such an information-oriented repository of seminal publications and directions in knowledge-development will facilitate the work of new generations of Artistic Researchers and informavorous performers.

Next to the attractor model and the data-base, the open structure of both the *Quadrant-technique* (Chapter 12) and the framework of *Interactional* and *Bio-topical Performative Analysis* (Chapter 13) constitute an inherent and explicit invitation to further reflect on the development of tools that systemize and extend the state of art in the domains of performative experience and (inter)action.

Building and developing a conceptual space such as BCiPP is not unlike nurturing a child. Although a concept often has a name attributed to it very early in life, initially it is fragile and quasi-defenceless, it needs to be nourished and requires protection from detrimental influences. However, once the concept acquires a more mature status, it should break free from the dyadic conversation with its developer(s) and be introduced in society to run free and develop, all in open dialogue with further critical stimulation by other people than its primary caregiver(s). It is hoped that for the conceptual and practical space that has been attributed to a *Bio-Culturally informed Performers' Practice*, a productive and creative future lie ahead; that it instigate new approaches to performance, education, didactics, enquiry and epistemic orientation and that it contribute to facing the challenges of musicianship in the years to come.

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Samenvatting

Dit proefschrift is gericht op het zorgvuldig en systematisch evalueren van muzikantschap in een tijdperk van informatie-overvloed en een verregaande verbondenheid via diezelfde informatie, alsook op manieren om te komen tot een herschikking van de epistemische basis van dat muzikantschap en tot hernieuwde informatie-systemen die, middels een toetsende praktijk, artistieke ontwikkeling, verrijking en/of bevrijding mogelijk maken. De *Informatiemaatschappij* met haar kenmerkende (r)evolutie op technologisch vlak en het hertekende onderwijslandschap zijn tijdsgebonden omstandigheden die zeer ingrijpend bijdragen aan het toegankelijk maken van een genereuze hoeveelheid aan informatie; niettemin kan vastgesteld worden dat de muzikale praktijk nog steeds zeer weigerachtig staat (of niet in staat is) toenadering te zoeken tot kennis en inzichten die hun oorsprong vinden in een uitgebreid veld van praktische, academische en para-academische vorsing. De redenen daarvoor lijken zowel van een ideologisch-epistemische als van een meer praktische en operationele aard te zijn. In voorliggend proefschrift wordt vanuit meta-praktisch perspectief een conceptuele en contextuele ruimte gecreëerd met betrekking tot de notie van een 'geïnformeerde uitvoerder' en worden de systemische flessenhalzen besproken met daarop volgend het voorstel om te komen tot een *bio-cultureel geïnformeerde uitvoerderspraktijk* van westerse kunstmuziek.

De primaire bijdragen tot dit algemene kaderwerk zijn: 1/ een discipline-specifieke semantische benadering van de notie 'informatie' binnen een praktijk die zich vooral uitdrukt in termen van 'verbeelding' en 'vrijheid'; 2/ het specificeren van een geïnformeerd uitvoerderschap door het in verbinding te stellen met een actieve, onderzoekende en systematische belangstelling voor informatie waarvan de oorsprong zich situeert in kennis- en onderzoeksdomeinen die zich buiten de artistieke praktijk bevinden (extra-disciplinariteit); 3/ het situeren van de *geïnformeerde uitvoerder* binnen een algemene socio-culturele context die ondersteunend is m.b.t. het uitwisselen van kennis via informatie, het integreren van theoretische, praktische en productieve oriëntaties binnen de muziek en het ontwikkelen van een specifieke onderzoeksruimte voor *Artistic Information Researchers*; 4/ het introduceren van *persoonlijke theorieën* als op ervaring gebaseerde entiteiten die procesgewijs mediëren tussen theorie en praktijk; 5/ het begrijpen van 'uitvoerderspraktijk' als een sociale praktijk die zowel meta-praktische begripsvorming als praktijk-gebonden activiteiten omvat; 6/ het introduceren van een bio-culturele benadering van muziek waarbij 'ervaring', 'actie' en 'interactie' steunpunten worden voor een dialoog tussen artistieke praktijk en *academia*; en 7/ een *topical attractor model* dat fungeert als een informatiesysteem dat bemiddelt tussen de interesses van muzikanten en een overvloed aan beschikbare informatie.

De impact van een bio-cultureel geïnformeerde uitvoerderspraktijk op het functioneren van muzikale uitvoerders wordt toegelicht aan de hand van twee uitvoerings-georiënteerde instrumenten die de

meerwaarde van het pragmatisch samengaan van informatie uit diverse extra-disciplinaire informatie illustreren. Op het gebied van 'actie' wordt de *kwadrant-techniek* voorgesteld als een kaderwerk waarbinnen nagedacht kan worden over de basis-aanslag(en) in piano-gerichte instrumentale techniek. Binnen het veld van 'interactie' wordt het concept van een *interactionele* en *bio-topische performatieve analyse* voorgesteld als een op ervaring en interactie-gebaseerd instrument dat bijdraagt tot de vitalisering van het muzikaal aanvoelen.

Het voorstel om te komen tot een bio-cultureel geïnformeerde uitvoerderspraktijk wordt tot slot gesitueerd binnen een ruimere epistemische categorie van een *geïnformeerd pluralistisch* en *creatief pragmatisme*.

Curriculum Vitae

Joost Vanmaele (° October 15, 1971, Bruges) is a Belgian pianist, researcher and pedagogue who studied at the Bruges Municipal Conservatory (with Eliane Van Leuffel), the Royal Flemish Conservatory of Antwerp (with Levente Kende), the Staatliche Musikhochschule Freiburg (with Michel Béroff) and the Orpheus Institute Ghent; he obtained second cycle degrees in piano, chamber music, counterpoint, fugue, and pedagogy. He additionally participated actively in masterclasses by Rudolf Kehrner, Karl-Heinz Kämmerling, Boris Berman and Lazar Berman.

Joost Vanmaele is a prize winner at various youth competitions, played concerts in several European countries and recorded with soprano Sylvie De Pauw for the labels *Globe* and *Radio 3*.

Following the personal confrontation with a chronic neuro-motor deficit in 1995, Joost Vanmaele's career took a new and decisive turn in the direction of instrumental didactics and research, leading to meta-practical questions about the impact of extra-disciplinary information on musical practice in general and the performance of composed music in particular.

Joost Vanmaele has been artistic staff member at the Orpheus Institute in Ghent from 2006 to 2010 and the first research coordinator of the Orpheus Research Centre in Music (2007-2010). He currently teaches at the Conservatory of his hometown where he is president of the piano-department.

Joost Vanmaele is a docARTES-promovendus at the *Academy of Creative and Performing Arts* at Leiden University, chairs the docARTES-module *Crossing Borders: Extra-Disciplinary Explorations*, is a member of the *Advisory Reading Committee in the Arts* at the Artesis Plantijn University College and member of the Advisory Editorial board of *Forum+ for Research in the Arts*, the peer-reviewed journal for research and arts in the Lowlands.

Appendices

Appendix 1: The information-imagination cluster in early (pre-1600) French (Dubois, Mitterand, & Dauzat, 2011)⁴²¹

<i>Idée</i>	<i>Forme des choses, image</i> [the form of things]. 1119 <i>Représentation dans la pensée</i> [representation in thought]. 1265
<i>-idé</i>	<i>Forme; au pluriel, famille d'animaux et des plantes</i> [family of animals and plants] ('les cervidés', 'les orchidées'); <i>au singulier, 'membre de l'espèce' ('un cervidé')</i>
<i>Forme</i>	'Forma' dans les divers sens. Fin XI Lat
<i>Inform</i>	(<i>Enformer</i>); <i>donner une forme</i> [giving form]. 1190 <i>Instruire de quelque chose</i> [teaching]. 1265 <i>Soit infourmer'; s'enquérir de</i> ⁴²² [to inquire]. 1286 <i>Mettre au courant</i> [to inform, notify, update]. 1360
<i>Information</i>	(Domaine judiciaire). 1274 <i>Renseignement donné au public</i> . 1867
<i>Fantasme</i>	<i>Illusion</i> . Fin XIIe S.
<i>Fantaisie</i>	<i>Vision</i> . XIIIe S. <i>Imagination</i> . 1361 <i>Caprice</i> . 1538
<i>Image</i>	1050 <i>Statue de saint</i> . 1160 <i>Symbole</i> . 1550
<i>Imaginer</i>	<i>Peindre</i> [to paint]. 1290 <i>Combiner habilement</i> [to combine skilfully]. 1460 <i>Concevoir</i> [to conceive, to design]. 1528
<i>Imagination</i>	<i>Hallucination</i> . 1160 <i>Vision, image rêvée</i> [dream image]. XIIe S. <i>Faculté d'inventer des représentations d'êtres ou d'objets concrets</i> [faculty that invents representations of creatures or material objects]. XIIIe S. <i>Faculté de créer en combinant des idées et des images</i> . XIVe S. <i>Vision</i> . XVe S.

⁴²¹ This is an abbreviated rendition; post-1600 meanings have been omitted are listed in grey in case their pre-1600 absence is relevant or remarkable.

⁴²² This entry is not listed in the Larousse Etymological dictionary but mentioned in the *Französisches Etymologisches Wörterbuch [FEW]* (Wartburg & Buchi, 2003).

Appendix 2: The information-imagination cluster in early (pre-1600) German (Pfeifer, 1993)

<i>Idee</i>	<i>Unveränderlichen Urbilder der Dinge’ dargestellt werden, in die übrigen europ. Sprachen und ist seit dem 17. Jh. in der eingedeutschten Form Idee (Leibniz, Thomasius) nachzuweisen.</i>
<i>Form</i>	<i>Gestalt, Vorbild, Muster, Art und Weise’ wird um die Mitte des 13. Jhs. aus lat. forma ‘Gestalt, Figur, Äußeres’ (wazu lat. formāre ‘formen, gestalten’) entlehnt und anfangs nur auf die menschliche Gestalt bezogen.</i>
<i>Informieren</i>	<i>Unterrichten. 14. Jh.; durch Unterweisung bilden, befähigen.</i>
<i>Information</i>	<i>Auskunft, Benachrichtigung. 15. Jh.</i>
<i>Phantasie</i>	<i>Einbildungskraft, Vorstellungsvermögen, Erfindungsgabe, nicht der Wirklichkeit entsprechende Vorstellung.</i>
<i>Phantasieren</i>	<i>In der Musik ‘frei aus dem Stegreif spielen, improvisieren.</i>
<i>Fantasieren</i>	<i>15. Jh.</i>
<i>Phantastisch Adj.</i>	<i>Nur in der Phantasie bestehend, unwirklich, ungewöhnlich. 16. Jh.</i>
<i>(Imagination)</i>	<i>‘Einbildungskraft’ (19. Jh.)⁴²³</i>
<i>Bild</i>	<i>Nur in der Vorstellung wahrgenommene Erscheinung. 8. Jh.</i>
<i>Einbildungskraft</i>	<i>Phantasie. 1. Hälfte 17. Jh., vereinzelt [rare] im 16. Jh.</i>

⁴²³ post-1600 meanings are indicated in grey.

Appendix 3: 'idea, n.' in early (pre-1600) English [OED]⁴²⁴

Idea, n.	
I. Senses relating to or derived from the Platonic concept of general or ideal form as distinguished from its realization in individual instances.	
1.	a/ In Platonic philosophy: an abstract or eternally existing pattern or archetype of any kind of thing, in relation to which particular things are conceived as imperfect copies or approximations, and often as deriving their existence from it; a nature or essence considered as existing separately from the particular things which exemplify it. Also in Theol.: a thought or notion existing, esp. as an archetype, in the mind of God. 1398-2004 b/ In Kantian thought: an a priori concept of reason denoting an object beyond the bounds of possible experience or empirical knowledge (e.g., the soul, the world, God), esp. as distinguished from the categories of the understanding (see category n. 1b); an object corresponding to such a concept. 1797 c. In Hegelian thought: the absolute truth of which all phenomenal existence is the expression. Freq. in the Idea. 1838
2.	The conception of a standard or principle to be realized or aimed at; a conception of what is desirable or ought to be; a governing conception or principle; the plan or design according to which something is created or constructed. 1586-2005
3.	a/ The conception of anything in its highest perfection or supreme development; a standard of perfection; an ideal. 1586-1891 b/ A person or thing regarded as perfect in its kind; the ideal realized in an individual. 1590-1651
4.	A conception or notion of something to be done or carried out; an intention, plan of action. 1617-2005
5.	A pattern, type; the original of which something else is a copy; a preliminary sketch or draft; something in an undeveloped state. 1648-1798
6.	Music. A musical theme, phrase, or figure as conceived or sketched before being worked up in a composition. 1771-2005
II. Senses denoting a perceptible form or figure.	
7.	A representation, likeness, image, symbol (of something). 1531-1714
8.	An inherent form; configuration, shape. Also: a defining characteristic; aspect, nature, character. 1594-1799
III. Senses relating to the mind without necessarily implying an external manifestation.	
10.	The mental image or notion of something previously seen or known, recalled by the memory. 1579-2001
11.	a/ Usually with of: a picture or notion of something formed in the mind independently of direct memory; a conception. 1585-1999 b/ depreciative. A conception to which no reality corresponds; something merely imagined or fancied. Usually with modifying word, as mere. 1593-2003 c/ A notion or thought that is more or less implausible, indefinite, or fanciful; a vague belief, opinion, or estimate; a supposition, impression, fancy. 1660-2004
13.	After a possessive and with of: a person's conception of an ideal, typical, or adequate example of the person or thing specified. 1664-2002

⁴²⁴ This is an abbreviated rendition; post-1600 meanings are indicated in grey.

Appendix 4: 'form, n.' in early (pre-1600) English [OED]⁴²⁵

Form, n

I. Shape, arrangement of parts.

1. a. The visible aspect of a thing. 1297-1875
2. An image, representation, or likeness (of a body). 1225-1610
4. Philos.
 - a/ In the Scholastic philosophy: The essential determinant principle of a thing; that which makes anything (matter) a determinate species or kind of being; the essential creative quality. 1385-1690
 - c/ In Bacon's modification of the Scholastic use: The real or objective conditions on which a sensible quality or body depends for its existence, and the knowledge of which enables it to be freely produced. 1605
 - d/ In the usage of Kant and Kantians: That factor of knowledge which gives reality and objectivity to the thing known, and which Kant regards as due to mind, or as (in his sense) subjective; the formative principle which holds together the several elements of a thing. 1803-1889
5.
 - a/ The particular character, nature, structure, or constitution of a thing; 1300-1875
 - b/ One of the different modes in which a thing exists or manifests itself; a species, kind, or variety. 1543-1855
7. A model, type, pattern, or example. Obs. 1382-1690
9. Style of expressing the thoughts and ideas in literary or musical composition, including the arrangement and order of the different parts of the whole. Also, method of arranging the ideas in logical reasoning; good or just order (of ideas, etc.). 1551-1889

⁴²⁵ This is an abbreviated rendition; post-1600 meanings are indicated in grey.

Appendix 5: 'inform, v.' in early (pre-1600) English [OED]⁴²⁶

Inform, v	
I. To shape the mind, character, etc.; to instruct, teach, train; to provide with knowledge.	
1.	a/ To give instruction to (a person, the mind, etc.); to educate, teach, train; (later more generally) to impart knowledge or learning to (cf. sense 2). 1350-1993 b/ To train or instruct (a person) in a particular course of action; to educate or give information about some subject, doctrine, etc.; to teach or apprise how to do something. 1384-2003 c. To give (a person) instructions or directions for action; to instruct, direct, tell to do something. 1387-2002 d. To direct, guide. Now rare (chiefly poet.). 1637-1903
2.	To impart knowledge of some particular fact, occurrence, situation, etc. a/ With the party informed as object: to tell (a person or group) something; to acquaint with; to apprise of. 1384-2006 b/ With the information given as object and the party informed as indirect object: to tell a person (something); to report, relate (a piece of information, account, etc.) to another party. Now rare. 1425-1960 c/ With the information given (in later use, chiefly a subordinate clause) as object: to report or recount (a piece of information, etc.); to relate (something) to another party. 1533-1996 d/ To give information; to report, relate. 1569-1997 e/ To send information or data about a situation or action to (something inanimate or impersonal). 1868-2008
3.	To impart knowledge of (a subject, doctrine, method of action, etc.); to give instruction in, to teach. a/ With the thing taught as object and the party instructed as indirect object: to teach a person (something); to instruct in (a subject, etc.). Obs. 1393-1687 b/ Without indirect object. Obs. 1400-1605
4.	a/ To provide (a magistrate or other person in authority) with accusatory or incriminatory information against a person or group. 1526-2003 b/ To give accusatory or incriminatory information about a person, their actions, etc. esp. to a person in authority; to bring a charge or complaint. 1588-2000; 5. trans. (refl.). To gain knowledge, instruction, or information; to acquaint oneself with something; to get to know, to learn. 1548-2007
II. To give form to, put into form or shape.	
6.	a/ To put into (material) form or shape; to form, shape, mould, fashion, create; (also) to put into proper form or order. Now rare (chiefly poet. in later use). 1382-1964
III. To give form or determinant character to: see form n. 4.	
8.	a/ Originally: to give determinant character to (see form n. 4). Hence: to imbue, or impregnate with a specific quality or attribute; to impart some pervading quality or spirit to; (also) to fill or affect (the mind or heart) with a feeling, thought, etc.; to inspire. 1398-1999 b/ Of a quality, principle, etc.: to be the determinant principle of; to give a thing its essential quality or character; to inspire, animate; to pervade. In later use more generally: (of an experience, etc.) to influence, to affect. 1398-2001 c/ spec. Of a soul, life, etc.: to impart life or spirit to; to inspire, animate. 1594-2007

⁴²⁶ This is an abbreviated rendition; post-1600 meanings are indicated in grey.

Appendix 6: ‘information, n.’ in early (pre-1600) English [OED]⁴²⁷

Information, n.	
I. The imparting of knowledge in general.	
1.	a/ The shaping of the mind or character; communication of instructive knowledge; education, training. 1387-1901 b/ As a count noun: a teaching; an instruction; a piece of advice. 1405-1760 c/ Chiefly Christian Church. Divine influence or direction; inspiration. 1450-2000
2.	a/ Knowledge communicated concerning some particular fact. 1390-2003 b/ As a count noun: a fact or circumstance of which a person is told. 1527-1959 c/ As a mathematically defined quantity divorced from any concept of news or meaning. 1925- d/ Separated from, or without the implication of, reference to a person informed: that which inheres in one of two or more alternative sequences, arrangements, etc., that produce different responses in something, and which is capable of being stored in, transmitted by, and communicated to inanimate things. 1937- e/ Contrasted with data: that which is obtained by the processing of data. 1970-
3.	a/ The action or fact of imparting the knowledge of a fact or occurrence. 1393-2001
II. The imparting of incriminating knowledge.	
	a/ A charge, an accusation. 1387-1660
III. The giving of form.	
7.	The giving of form or essential character to something; the action of imbuing with a particular quality; animation (esp. of the body by the soul). 1630-2002

Appendix 7: ‘fantasy/phantasy/(fancy)’ in early (pre-1600) English [OED]⁴²⁸

fantasy/phantasy/(fancy), n. ⁴²⁹	
1.	In scholastic psychology: a/ Mental apprehension of an object of perception; the faculty by which this is performed. 1382-1669 b/ The image impressed on the mind by an object of sense. 1340-1594
2.	A spectral apparition, phantom; an illusory appearance. 1325-1583
3.	a/ Delusive imagination, hallucination. 1340-1753
4.	a/ Imagination; the process or the faculty of forming mental representations of things not actually present. 1589-1870 c/ A product of imagination, fiction, figment. 1362-1688 d/ An ingenious, tasteful, or fantastic invention or design. 1440-1820 e/ Esp. in Music; a fantasia. 1597-1654
5.	a/ A supposition resting on no solid grounds. 1440-1878 b/ In my fantasy: = ‘as I imagine’; modestly used for ‘in my opinion’. 1561-1576
6.	Caprice, changeful mood; an instance of this; a caprice, whim. 1450-1883

⁴²⁷ This is an abbreviated rendition; post-1600 meanings are indicated in grey.

⁴²⁸ This is an abbreviated rendition.

⁴²⁹ The semantic field ‘fancy’ is analogue to the one of ‘fantasy’.

Appendix 8: 'image, n.' in early (pre-1600) English [OED]

image, n.

1. An artificial imitation or representation of something, esp. of a person or the bust of a person. 1225-1998
2. a/ The aspect, appearance, or form of someone or something; semblance, likeness. Now only in allusions to, or uses derived from, biblical language, esp. Genesis 1:26, 27. 1340-1991
b/ A visible appearance; a manifestation of a figure; an apparition. 1350-1995
3. a/ A visual representation or counterpart of an object or scene, formed through the interaction of rays of light with a mirror, lens, etc., usually by reflection or refraction. 1350-2001
4. A thing or (now esp.) person in which the aspect, form, or character of another is reproduced; an exact likeness; a counterpart, copy. 1384-2005
5. a/ A mental representation of something (esp. a visible object) created not by direct perception but by memory or imagination; a mental picture or impression; an idea, conception. Also: (with modifying adjective) a mental representation due to any of the senses (not only sight) or to organic sensations. 1393-2004
6. a/ A representation of something to the mind by speech or writing; a vivid or graphic description. 1522-1999
7. a/ A thing that stands for or is taken to stand for something else; a symbol, emblem. 1531-2007
b/ A thing or person in which some quality is vividly exhibited, so as to make it or the person a natural representative of the quality; a type, typical example, embodiment. 1534-2003

Appendix 9: 'imagination, n.' in early (pre-1600) English [OED]

Imagination, n.

1. a/ The power or capacity to form internal images or ideas of objects and situations not actually present to the senses, including remembered objects and situations, and those constructed by mentally combining or projecting images of previously experienced qualities, objects, and situations. 1340-2000
b/ An inner image or idea of an object or objects not actually present to the senses; often with the implication that the idea does not correspond to the reality of things. 1340-2002
2. The mind considered as engaged in imagining; the place where images, ideas, and thoughts are produced and stored, or in which they are contained. Formerly also: the inner operations of the mind in general. 1393-2007
3. The mental consideration of future or potential actions or events.
a/ The scheming or devising of something; a plan, scheme, plot. 1393-1801
b/ A person's impression as to what is likely; expectation, anticipation. 1582-1654
4. The tendency to form ideas which do not correspond to reality; deluded thinking. 1393-2007
5. The mind's creativity and resourcefulness in using and inventing images, analogies, etc.; poetic or artistic genius or talent. 1509-2006

Appendix 10: The Information Age, post-war developments

Date	Publication	Author(s)	Key contribution(s)	Field	Term(s)
1947	Transistor (Bell Labs: John Bardeen/Walter Brattain/William Shockley)				
1948	<i>Cybernetics or control and communication in the animal and the machine.</i> (see also: <i>The human use of human beings: cybernetics and society</i> , 1950)	Norbert Wiener	- General control and communication theory (machine + living tissue) -> supra-disciplinarity - Entropy (degree of disorganization) and information (degree of organization/choice between alternatives/decision) - Increasing order through the use of feedback to alter behaviour (cybernetics) - The brain-computer parallel - Brain & subjective experience - Phylogenetic learning and ontogenetic learning - Information and its role in society	Mathematics	- Communication of information / the age of communication and control
1949	<i>The Mathematical theory of communication</i>	Claude Shannon & Warren Weaver	- Three levels of communication: technical, semantic, effective (Weaver). - Model of communication: Information source - transmitter (encoder) channel – Receiver (decoder) – destination (Shannon) - Entropy or uncertainty - Information is data that reduces uncertainty	Mathematics	- Communication of information
1953	<i>A Structure for Deoxyribose Nucleic Acid</i>	Francis Crick & James Watson	- DNA: 'copying mechanism for the genetic material'	Biology	- No explicit mentioning of 'information' in this publication. 'information' is on <i>protein synthesis</i> (Crick, 1958)
1956	<i>The magical number seven plus or minus two: Some limits on our capacity for processing information.</i>	George Miller	- Short term memory in a one-dimensional absolute-judgment task - Memory span: the longest list of items that a person can repeat in correct order immediately after presentation	Psychology (cognitive)	- Information processing
1956	<i>Emotion and meaning in music</i>	Leonard Meyer	- Musical styles as probability systems - Redundancy, noise, feedback, expectation	Aesthetics	- Information theory
1958	<i>Personal Knowledge: Towards a Post-Critical Philosophy</i>	Michael Polanyi	- critical of objectivity - expanding to realm of knowledge to tacit and personal dimension	(Philosophy)	
1958	Integrated Circuit [chip] (Jack Kilby/ Robert Noyce)				
1962	<i>The production and distribution of knowledge</i>	Fritz Machlup	- Knowledge as a product (thing) and as an acquired state ('the known and the knowing') - To inform (= conveying knowledge) vs to know (= being in-formed). - Information activities as occupation. - Knowledge production as part of the Gross National Product. - Knowledge industry.	Economics	- Knowledge - Information services
1962	<i>The Gutenberg Galaxy: the making of typographic man</i>	Marshall McLuhan	- Four epochs: Oral tribe culture (The village) – Manuscript culture – Gutenberg galaxy (Movable type) – Electronic age (The global village).	Media & communication	
1968-1970	<i>Johoka Shakai</i> - The Information Society- (several publications)	Yoneji Masuda, Konichi Kohyama,	- Organic society (Masuda). - Information access in function of human intellectual creativity.	Sociology	- Information society (coining the term)

		Yujiro Hayashi			
1969	<i>The age of discontinuity</i>	Peter Drucker	- Universe of learning and knowledge.	Business management	- Knowledge society - Knowledge workers
1973	<i>The coming of the post-industrial society (theoretical knowledge as the director of social change)</i>	Daniel Bell	- Technical decision-making vs ideology.	Sociology	- Post-industrial society
1977-	Personal computers (Apple II)				
1980	<i>The third wave</i>	Alvin Toffler	Three waves: agricultural revolution – the rise of industrial civilization – information age.	Futurism	- Information society - Information age - Super-industrial society - New age of synthesis
1983	<i>The reflective practitioner</i>	Donald Schön	- Critical of technical rationality - Reflection-in-action	Philosophy	
1992	World Wide Web				
1994	<i>Knowledge Societies</i>	Nico Stehr	Knowledge as a capacity to act.	Sociology/ cultural studies	- Knowledge society
1995	<i>Theories of the Information Society</i>	Frank Webster	The multifacetedness of the information society.	Sociology	- Information society
1995	<i>The knowledge-creating company</i>	Ikujiro Nonaka & Hirotaka Takeuchi	- Tacit knowledge / explicit knowledge / cultural knowledge. - Knowledge creation: socialization, externalization, combination, and internalization.	Economics	
1996-1998	<i>The Information Age: Economy, Society and Culture (3 vol.)</i>	Manuel Castells	- Network society. - Technological, economic and social transformations -> information age. - "I think, therefore I produce".	Sociology	- Information age - Network society
2005	<i>Towards knowledge societies</i>	UNESCO	- Differentiation information society vs knowledge society.	Public policy	- Knowledge society
2006	<i>After the information age</i>	James Marcum	- Participatory, dynamic, and social learning by individuals, groups, organizations, networks, and societies as an alternative to the information-paradigm.	Library sciences	- Learning society
2009	<i>The information society: critical concepts in sociology (four volumes)</i>	Robin Mansell	Comprehensive reference work.	Media/ Communication	- Information society

Appendix 11: Sample survey of the conservatoire curricula for score-based instrumental training [piano]. Academic year 2016-2017.

[Koninklijk Conservatorium, Den Haag; Conservatorium van Amsterdam; Lemmens Instituut, Leuven; Koninklijk Conservatorium, Antwerpen; Guildhall School of Music & Drama, London; Royal College of Music, London; Conservatoire National Supérieur de Musique et de Danse de Paris; Hochschule für Musik und Tanz, Köln; Mozarteum, Salzburg; Sibelius Academy, Helsinki; The Juilliard School, New York]

CONSERVATOIRE CURRICULUM: ‘practice’	
Instrument	Principal Instrument/ <i>Klavier mit didactischer Transparenz</i> (Mozarteum)
	Chamber music/ensemble playing/choir
	Keyboard skills (Juilliard) – sight reading, harmonizing, scales –
	Learning to practice (Lemmens), study skills (RCM)
	Sight-reading
	Improvisation
	Transposition (Mozarteum)
	Basso continuo – figured bass
	Piano performance class (Juilliard)
	Early music
	Contemporary music
	Repertoire studies
Professional skills	The entrepreneurial artist (A’dam/Antwerp/Juilliard)
	Building a successful musical practice (A’dam)
	External professional projects (Koncon)
	Communication skills (Guildhall)
Project	Creative project (Antwerp, RCM)
Body	The musical body (A’dam)
	Body consciousness (Antwerp)
	Physiology of the hand (Juilliard)
	Performing Arts Medicine (Köln)
	Psychology of performance (RCM/Guildhall)
	Alexandre-technique (RCM)
	Health and wellbeing (RCM)
	<i>Körperbewusstsein</i> (Köln)
CONSERVATOIRE CURRICULUM: ‘theory’	
Music	Ear-training/aural skills
	‘Solfège’
	‘Formenlehre’ (Mozarteum)
	Analysis
	Harmony
	Counterpoint
	Acoustics/psycho-acoustics
	Organology/piano-construction and service (Mozarteum)/historical development
	Fortepiano (Koncon)
‘Humanities’	History: music, art, literature (Mozarteum)
	Liberal Arts: ethics, society, politics and culture (Juilliard)

	Philosophy/aesthetics
	Study of literature (Lemmens/Mozarteum)
	Cultural currents (Antwerp)
Other	Music Psychology (Lemmens), The Musical Mind: Issues in Music Psychology (A'dam)
	Musical Texture (A'dam)
	Music therapy (Guildhall)
	Colloquium (Juilliard)
	Electives
Research	Research (in the arts)
	Research methodology
	Bachelor- and masterthesis
	Team-directed research (Lemmens)
	Playing with Treatises (A'dam)
	Sources and Resources: From Manuscript to Edition (A'dam)
	Programme notes (Koncon)
	<i>Développement d'une pratique artistique réfléchie et autonome</i> (Paris); reflective formation (Lemmens)
	<i>Technik wissenschaftlichen Arbeitens</i> (Mozarteum)
Pedagogy	Educational skills (Koncon)/didactics of artistic learning (Antwerp)
	Grundlagen Neue Medien (Mozarteum)
	Musicianship methodology (Koncon)

Appendix 12: A short history of the EHEA

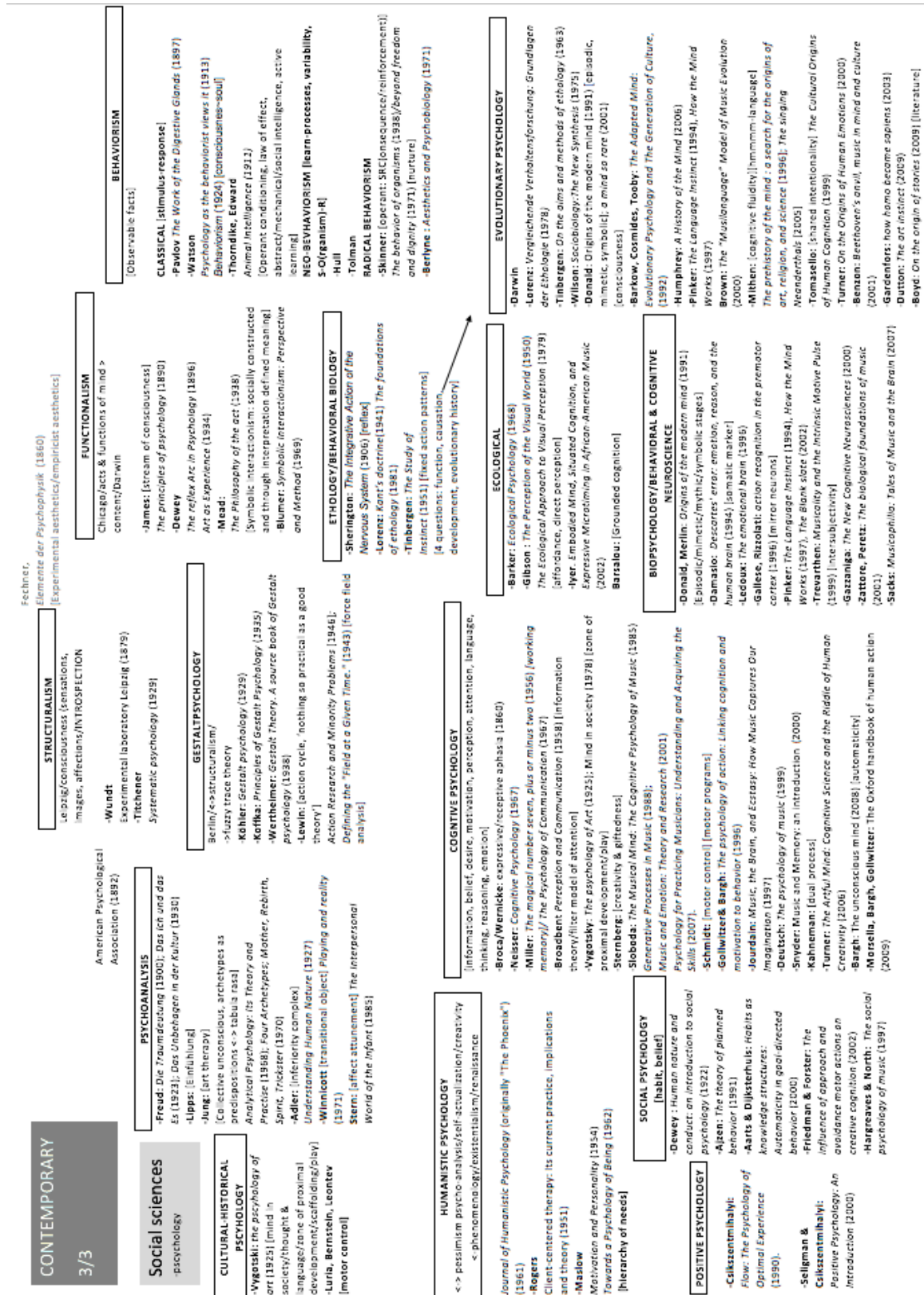
European Higher Education Area [EHEA]: overview	
1998: Sorbonne Joint Declaration	- Joint declaration on harmonisation of the architecture of the European higher education system (France, Germany, Italy, United Kingdom). - A common frame of reference, aimed at improving external recognition and facilitating student mobility as well as employability.
1999: Bologna Declaration	- A Europe of Knowledge as an irreplaceable factor for social and human growth. - Common social & cultural space; - Vision for a 'European Higher Education Area'. - o easy readable & comparable degrees - o two main cycles (bachelor & master) - o credits - o mobility
2000: Lisbon Strategy (+ 'towards a European Research Area [ERA]) ⁴³⁰	- <i>Towards a Europe of Innovation and Knowledge.</i> - Europe: most competitive economy in the world. - The transition to a competitive, dynamic, knowledge-based economy - Boost research & development.
2001: Prague Communiqué	- Lifelong learning.
2003: Berlin Communiqué	- Synergies with the European Research Area. - Preserve Europe's cultural richness. - Importance of research as an integral part of higher education. - To include the doctoral level as the third cycle in the Bologna Process. - The importance of research and research training and the promotion of interdisciplinarity.
2005: Bergen Communiqué	- National action plans. - We urge universities to ensure that their doctoral programmes promote interdisciplinary training. - Commitment to national frameworks for qualifications compatible with the overarching framework for qualifications.
2007: London Communiqué	- Building on our rich and diverse European cultural heritage. - the European Higher education Area in a global setting.
2008	- European Qualifications Framework [EQF].
2009: Leuven Communiqué	- A Europe of knowledge that is highly creative and innovative. - Opportunities of globalisation and accelerated technological developments with new providers, new learners and new types of learning; student-centred learning. - Integration between education and research at all levels.
2010: Budapest-Vienna Declaration	- Launch European Higher Education Area.
2012: Bucharest Communiqué	- Strong and accountable higher education systems provide the foundations for thriving knowledge societies. - Fair academic and professional recognition, including recognition of non-formal and informal learning, is at the core of the EHEA.
2015: Yerevan Communiqué	- EHEA key-role in addressing challenges such as: continuing economic and social crisis, dramatic levels of unemployment, increasing marginalization of young people, demographic changes, new migration patterns, and conflicts within and between countries, as well as extremism and radicalization.

⁴³⁰ Separate document but implicit in the Lisbon Strategy: <http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=URISERV%3Ai23010>.

Appendix 13: Screenshot of a personal database

	A	B	C	D	E	F	G	H
	INFORMATION SOURCE	IMPACT a(lpha)=seminal/landmark b(eta)=good gamma)=marginal o(versiv)=overview ek(ample)=example p(rietary)=primary sources r(eview)	topic	discipline	domain	copy	TYPE	remarks/abstract/table of contents/quotations
1	Cardoso de Araújo, R., Antunes Teixeira dos Santos, R., & Hentschke, L. (2009). The development of piano teachers' knowledge: Three case studies from Brazil. Visions of Research in Music Education, 13. Retrieved from http://www.usr.rider.edu/~vrme/ .							
3829	Ross, A. (2004, 19 April). The sonata seminar. The New Yorker, p. 23.	e	practical knowledge	education	bc	d	a	The results of the study showed that the number of years of teaching experience was fundamental to developing teaching principles and broadening the scopes of their careers as musicians. Analyses of the three cases show that the contextualized experience of being a piano teacher throughout the length of a career functions as an existential dimension for improving teachers' knowledge, in agreement with the research literature. The pragmatic dimension within the construction of professional knowledge in music was found in the cases of the two more experienced teachers.
3830	Ricoeur, P. (2004). The rule of metaphor the creation of meaning in language. London; [New York]: Routledge ; Taylor & Francis e-Library. (La Métaphore vive , 1975).	a	metaphor	musical practice	action interaction	d	a	reporting on an Fleisher masterclass
3831	Ashby, A. (2010). Absolute Music, Mechanical Reproduction. University of California Press. Retrieved from http://california.universitypressscholarship.com/view/10.1525/california/9780520264793.001.0001/upso-9780520264793	b	text (musical) music (absolute)	philosophy	interaction	d	m	rhetoric, poetics, semantics
3832	Novitz, David (1999). Creativity and constraint. Australasian Journal of Philosophy 77 (1):67 – 82.	b	creativity	musicology	bc	d	m	absolute music schubert's rationalism, gould's pragmatism recording
3833	Novitz, D. (2001). The boundaries of art: a philosophical inquiry into the place of art in everyday life. Christchurch, N.Z.: Cybereditions.	b	art	philosophy of art aesthetics	action	d	a	V. the recombination theory of creativity reference to Margaret Boden
3834	Niedderer, K. & Roworth-Stokes, S. (2007). The role and use of creative practice in research and its contribution to knowledge. IASDR International Conference 2007. Hong Kong Polytechnic University, Hong Kong.	o	method. research (PAR)	artistic research	bc	d	a	two approaches: art separated from life vs art as life
3835	Hoyle, E. and John, P. (1995). Professional Knowledge and Professional Practice. London: Cassell.	b	knowledge (professional)	education	bc	L	m	review bradshaw
3836	Sternberg R. & J. A. Horvath (Ed.) (1999). Tacit knowledge in professional practice: Researcher and practitioner perspectives . Mahwah, NJ: Lawrence	b	knowledge (tacit)	psychology	bc	d	eb	epilogue: what do we know about tacit knowledge? Making the tacit become explicit.

Appendix 14: Disciplinary knowledge map of psychology (unedited work document)



Appendix 15: Topics in 18th century music (Ratner, 1980, pp. 9–29)

I. TOPICS related to the free & galant style (Theatre, chamber music)		
<i>Elaboration of the melody, breaks and pauses, changes in the rhythmic elements.</i> <i>Less interwoven harmony.</i> <i>Remaining voices accompany main voice and do not take part in the expression of the sentiment of the piece.</i>		
TYPES Dances	Minuet & related types	<i>Elegant, noble, charming, lively, moderate cheerfulness.</i> <i>Expression: humorous to pathetic.</i> <i>Quick triple time.</i>
	Polonaise	<i>Serious, deliberate.</i> <i>Triple meter.</i> <i>Momentary pause within the measure.</i>
	Bourrée	<i>Lively, lightness.</i> <i>Duple meter.</i>
	Contredanse	<i>Brilliant, gay, simple.</i> <i>Duple time.</i>
	Gavotte	<i>Lively, elegance, poise, self-containment.</i> <i>Duple time.</i> <i>Cesura after second quarter-note of the measure.</i>
	Gigue	<i>Quick, gay, lively.</i> <i>6/8</i>
	Siciliano	<i>Slow, gentle, languishing.</i> <i>6/8</i>
	March	<i>Entrée, opening, bold.</i> <i>Natural habitats: parade ground, battlefield.</i> <i>Quick duple meter.</i> <i>Dotted rhythms.</i>
STYLES	Military and Hunt Music	<i>Fanfares, hunting signals, horn figure.</i>
	Singing Style	<i>Lyric, slow notes, narrow range.</i>
	Brilliant Style	<i>Rapid, virtuoso.</i>
	French Overture	<i>Slow, heavy, march tempo, dotted rhythmic figures.</i>
	Musette, pastoral	<i>Rustic, bourdon, pastoral tune, melodic flourish.</i>
	Turkish Music	<i>March, colourful.</i>
	Storm and Stress/ <i>Sturm und Drang</i>	<i>Intense personal feelings, driving rhythms, full texture,</i> <i>minor mode harmonies, chromaticism, sharp dissonances,</i> <i>declamation.</i>
	Sensibility, <i>Empfindsamkeit</i>	<i>Intimate, personal.</i> <i>Intense personal involvement: rapid changes in mood,</i> <i>broken figures, interrupted continuity, elaborate</i> <i>ornamentation, pregnant pauses, shifting harmony.</i>
II. TOPICS related to the strict style, learned style, fugal bound style (Church)		
<i>Serious conduct of melody, few elaborations, closely-bound progressions.</i> <i>Bound dissonances (suspensions).</i> <i>Main subject is never lost sight of.</i>		
III. Fantasia (supernatural, <i>ombra</i> – ghosts, gods, values, awe, terror)		
<i>Elaborate figuration, shifting harmonies, chromatic bass lines, sudden contrasts, full textures,</i> <i>disembodied melodic figures, improvisation, loose structural links between figures and phrases.</i>		

IV. Pictorialism, word-painting.

Imitate or symbolize specific ideas from poetry or other types of literature.

Conveys some idea of an action or scene.

Tone painting: inanimate nature, rolling of thunder, tumult of the sea, the rustle of the wind.