

## Improvisation and conversation

The following provides some contextualisation within the literature of aspects of our work, and key issues we touch on.

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- “The spectrum from interpretation to improvisation mirrors the spectrum from incremental to transformational change.....Considered as a noun, an improvisation is a transformation of some original model. Considered as a verb, improvisation is composing in real time that begins with embellishments of a simple model, but increasingly feeds on these embellishments themselves to move farther from the original melody and closer to a new composition.” Ryle (2000)
- “When we think *improvisation*, we tend to think first of improvised theatre or dance; but beyond their own delights, such art forms are doors into an experience that constitutes the whole of everyday life. We are all improvisers.” Nachmanovitch (1990)
- Possibilities for mistakes and transforming them into innovations; making do with the resources at hand; a constant mixing of the expected with the novel. Ryle (2000) and Monson, I. (1996).
- You cannot think about improvisation as a text because the musical and personal interaction are indivisible. Monson, I. (1996).
- In near Eastern writing and oral literatures, there is often an emphasis on the improvisatory aspects of responding to a given situation, being able to repeat whatever they have heard and give it significant alteration or additions as appropriate. Blum, S (1998)
- Tendency for teachers in 1-1 lessons to take the major part in the exchange: Burwell (2005), Gaunt (2006).
- The nature of the relationship in this research comes closer to co-mentoring than to a traditional concept of student-teacher apprenticeship: Renshaw (2006), Brooks (2006).
- “Inspiration may be a form of super-consciousness, or perhaps of sub-consciousness – I wouldn’t know. But I am sure that it is the antithesis of self-consciousness.” (Aaron Copland 1952)
- Letting go of fear is necessary for improvisation; it can be fear of loss of life; fear of loss of livelihood; fear of loss of reputation; fear of unusual states of mind; fear of speaking before an assembly Nachmanovitch (1990).

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