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The last five years working as an associate lecturer for the Interactive Composition department at the University of Melbourne have solidified my career objectives as an academic and creative music practitioner. Through working with aspiring composers and creatives, I have come to appreciate the symbiosis of creative practice and teaching, rather than viewing them as separate pursuits. As I work with students to unpack their conceptual intentions, compositional tools and creative approaches, I refine these processes in my own work. This relationship allows me to appreciate my own unique sonic practice and critical creative engagement as I witness the tangible impact of my support in helping students wrangle creative concepts that I engage with daily. Why should this work exist? What is it drawing from? Who is it for?

From a community-focused perspective, teaching is a way I can contribute back to the ecology of the Australian music industry and the community that fostered my career and creative life. At times, composition is a solitary and isolating medium, and I have questioned the seeming ‘self-indulgence’ of composing when we are facing large societal issues of community and connection. Teaching is a process through which I realise the tangible creation of community and my method of reciprocating the care and support I similarly received in my own education. With this perspective, my skillset of teaching pedagogy, community-building and interdisciplinary collaboration would enrich both the Princeton music department and the broader arts ecosystem through mentorship, dialogue, and creative exchange.