KUA

Kunstnerisk Udviklingsarbejde /
Artistic Development Work

Compendium

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Introduction

This compendium aims to give a rough overview of the KUA subject at Rhythmic Music Conservatory (RMC), Copenhagen.

At RMC, the KUA subject is generally the main subject for all performance and composition students, across levels (bachelor and master). The abbreviation KUA means **Kunstnerisk Udviklingsarbejde**, or in English, Artistic Development Work. Informed by the characteristics of (but not identical to) Artistic Research, the subject KUA follows the student's process from the first day of the bachelor education and until the final project/ final concert of the graduation exam.

It will not be possible within this limited space to give a full explanation of the subject. This text intends to function as a reference guide for bachelor and master students. For the numerous master students at RMC who took their bachelor education at another institution, the compendium can be used to get to know the KUA concepts that your fellow, continuing RMC students already know from their bachelor studies. On top of this, the text might be of interest to students, teachers, administration staff and censors at arts education institutions around the world, whether within music or other art forms.

At a later point in time, we at RMC aim to create a more extended collection of writings about the KUA subject and its perspectives, as either a collectively authored text, or as an anthology written by current and former staff.

The thoughts and concepts in this text have been developed in a collective development process among the KUA teachers, the management and the research department at RMC, since the early steps towards the creation of the KUA subject, and up untill today.

For their priceless, generous, on-going, highly inspirational contributions, I want to thank, in chronological order of their participation in developing the KUA subject, permanent staff members Henrik Sveidahl, Lars Brinck, Hanne Boel, Søren Kjærgaard, Torben Snekkestad, Kasper Tranberg, Niels Lyhne Løkkegaard, Sharin Foo, Anders Mathiasen & Nikolaj Hess. I also want to thank the numerous other staff members from other subjects, as well as temporary teachers, guest lecturers, external censors, etc., for their contributions.

Special thanks to the students, whose dedicated work and constructive criticism was crucial to the development of the subject.

August 2022,
Jacob Anderskov

On KUA in general

The KUA subject briefly explained

In the KUA classes, the students meet with their class and teacher once every week during all regular weeks of the study year[1]. The class lasts for 3 hours, and usually consists of 6 to 8 students, mixed from across different genres, backgrounds, aesthetics, methods, etc.

During lessons, the students bring their own work to the class and show their music in the form of e.g., sketches, compositions, recordings, improvisations, live presentations, productions, video documentations, mixes, mappings, scores, etc. Naturally, not only the actual work but also the process is discussed, and there will be a dialogue on the student's thoughts, motivations, intentions, plans, process, methods, rituals, aspirations, reasons, reflections, struggles, strategies, learning goals, considerations, investigations, and findings.

In the conversations in class, we also talk about how the fellow students perceive the music. This includes the listening experience and the observations on what we notice in the work. We discuss what kinds of meaning we find in the work as listeners, and how we perceive the relations between the presented music and the world outside of the classroom: what other music do the listeners find related (similar or in other ways relevant) to the presented music, and how can the process become informed by works or thoughts by other people?

Between lessons, the students work on their music. They try out musical ideas, test concepts, work with others, work on their own, compose, rehearse, practice, record, produce, document, read, listen, research on other people's work, and so forth. KUA is considered a subject requiring extensive work between classes, counting for around half of the total workload of the entire full-time study, depending on which study year we look at[2].

The teachers in KUA are artists and educators. Tenured KUA staff all have artistic research obligations in their positions.

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[1] As of writing, each semester contains 10 regular weeks, plus project weeks (e.g. presentation weeks, student concerts, talks, weeks focusing on different subjects, semester introductions, guest lectures, etc), exam weeks, a few work-on-your-own weeks, an evaluation week, and weeks for admission tests.

[2] On the bachelor education, KUA (and, respectively, Bachelor Project) currently takes up between 12,5 and 20 ECTS, or 41-67% of the 30 ECTS that defines a full-time study for one semester.

Premises and historical background

At RMC, the entire education philosophy has taken a large turn since around 2010 (and is still undergoing changes. The main changes occurred between 2010 and 2015, centering around certain *premises, conditions* and *decisions* made during those years, leading to the creation of the KUA subject in 2015. These include, but are not limited to:

- A decision at RMC that RMC should educate to *all* genres within 'rhythmic music'[3].
- The realisation that if the institution is not defined by one or few genres of music, the entire teaching and learning philosophy would need to be reconsidered.[4]
- The decision that across all genres, RMC would teach music as a contemporary art form, not as cultural heritage studies[5]. This means that while all genres are welcome, students are expected to aim towards contributing to the field of music, whether it be through renegotiating the properties of the music, or inventing new solutions to old problems, or just putting a small fingerprint on the chosen kind of music.
- RMC is educating to a labour market situation in which there are very few regular job positions, and a lot of freelance work. This calls for the students to be capable of reinventing themselves, change methods and perspectives, not just while studying, but also in their professional life after their studies.
- To prepare the students for this kind of reality after their studies, *reflection* skills become obviously important. The students´ ability to understand their own practice and surroundings, to imagine other approaches than the expected ones, to bring generalized knowledge from one process to another, to become their own teacher, to understand how their music sounds from the outside, and to let their process be informed by the outside world – those are among the abilities needed to lift themselves into their desired future.
- The students will need to be capable of creating their own methods, not just inherit methods from their teachers. They need to be informed by and in dialogue with their own

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[3] The term *rhythmic music*, though arguably problematic, is historically/politically a given in Danish society and Danish law – thus the name of the Rhythmic Music Conservatory. Informed by the culture radical movement, the term originally meant everything related to jazz, pop, rock, and all other genres with roots in the encounter in America between European and African music cultures. In some uses of the term, it means everything not European Classical Music – though many RMC students make projects that deal with classical and new music methods and aesthetics.

[4] For further details, see *Anderskov, Jacob & Brinck, Lars: Becoming a researching artist. Situated perspectives on music conservatory learning and teaching.* In "Becoming Musicians" (anthology), Stefan Gies & Jon Helge Sætre (eds.). NMH-publikasjoner 2019:7, pp. 147–166: https://nmh.no/forskning/publikasjoner/becoming-musicians

[5] Cultural heritage studies, whether in European classical music, jazz or other music genres, is an important part of international music education. Nonetheless, RMC has chosen not to focus our education on this. If future students are interested in an education with a cultural heritage approach, there are numerous other institutions around the world to choose from.

context, not just the context of their teachers. They need to be able to consider and articulate their own quality criteria, not just inherit criteria from others[6].

- A peer learning, student centered education approach is central to the RMC educations, not just because responding to your fellow students' work will make your own learning flourish (it will). Our ambition is that of creating a culture in which the students are sharing their perspectives on each other's work. Doing so will empower students (among other things) to build on and discuss their own generation's experiences and value judgments, while constantly encountering new perspectives on their work.
- The teacher's role in this is not that of being a gatekeeper of taste, or an expert in what are the most relevant sounds of tomorrow. But the teacher is still needed to teach, from an artistic perspective, methodological reflection, contextual informedness, reflective skills, correspondence between intentions and processes, understanding of mastering the relevant supporting skills, and to make sure that the dialogue in class takes on a form that makes everyone grow and learn.

The development of the didactical concepts in the KUA subject was *caused* by especially the first premise listed above: opening the education for all genres. It is an open question whether the causal relation goes the other way. In my experience, the resulting KUA didactics can also be of relevance outside of this RMC-specific situation. I believe that large parts of the didactical considerations in KUA could be applied at institutions operating within a narrower aesthetic terrain.

Learning outcomes

The expected learning outcomes for the KUA subject at RMC are numerous[7]. The first and main one is:

For Performers:
- be capable of creating, performing and communicating music and musical experiences borne by an independent artistic expression.

For Composition:
- be capable of creating and communicating music and musical experiences borne by an independent artistic expression

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[6] More on this in later chapters.
[7] See the KUA curriculum, regularly updated, thus not directly linked here, but accessed through rmc.dk. See appendix for the current version of the curriculum learning outcomes.

At RMC, we believe that to succeed in achieving this, the student will need supporting skills of many kinds, roughly groupable into four categories:
- **Supporting technical skills** (whether in composition, songwriting, instrumental/vocal performance, technology, etc.)
- **Reflection skills**
- **Knowledge, information and inspiration**
- **Agency and project realisation skills.**

In other words, we start with the student's aim of creating music borne by an independent artistic expression. Only then do we start to work on clarifying what technical skills are needed, and what kind of teaching this student needs in terms of e.g. instrument skills, composition methodologies, production expertise, etc.

Relations to artistic research practices

It is no coincidence if some readers find everything so far sounding quite related to artistic research practices[8]. When inventing the KUA subject, we at RMC looked deeply at the artistic research traditions around Europe. However, while KUA is central to the education from the first year of the bachelor studies, our aim is not to base the entire education on a 1:1 artistic research approach. Some of our students are doing artistic and reflective work that early on resembles artistic research practices, while other students work relatively more material-focused, or less discourse-oriented than what is expected in most European artistic research programmes.

I personally believe that a central quality in the RMC KUA concept is our renegotiation of general artistic research ideals, so that the reflection requirements are not overly foreign to the practices and the musical cultures that each student is coming from. We have cast the reflection skills requirements as *the reflection skills needed to make the student able to create music, borne by an by an independent artistic expression.* We remind ourselves often that at an arts education, reflection should not become an end goal in itself, but should be a relevant motor for the student's development.

Interaction and mutual expectations

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[8] This text does not aim to be on artistic research as such. However, in the *Further reading* chapter, you will find links to some of the existing online platforms for artistic research dissemination.

At RMC, the learning process is a collaboration, built on mutual obligations and expectations. Learning emerges not just as shared information, but as the result of an actively contributing, interacting approach from students as well as staff members. As a condition for this to work, certain expectations have to be met.

The student at RMC can expect:
- that the RMC education takes it starting point in developing the student's own artistic language,
- that RMC will aim to understand and respect the student's aesthetic ideals and intentions,
- that RMC will aim to broaden the student's understanding of the perspectives of the student's practice,
- that fellow students and staff at RMC will respond respectfully but also critically to the work of the student,
- that RMC will believe in the student's potential – which also sometimes means questioning if the work of the student has yet fulfilled this potential,
- that dialogue around the student's work is undertaken with the intention to help the student grow, and
- that RMC aims to be a learning environment with a broad array of references to contemporary music, art and society.

RMC´s expectations to the student:
- that the student maintains an active, on going artistic practice,
- that the student is ready to present work and considerations for their fellow students, even when it is not finished,
- that the student is ready to reflect on their own practice, and ready to listen to reactions from their fellow students,
- that the student is genuinely interested in the perspectives and developments of their fellow students,
- that the student is ready to share reflections on their own work as well as on the work of others,
- that the student can take responsibility for their own learning,
- that the student has an ambition to contribute to the field of music within which the student works – not to just replicate existing practices,
- that the student is willing to see themselves as having agency in their own process, including when it comes to taking the entrepreneurial steps to realise their artistic ideas, and
- that the student can work both with others and alone.

On listening, feedback models, and dialogue concepts

Listening and responding to the works and sketches of fellow students is a central part of the KUA class. To make this work to the benefit of everyone, it is important to be highly aware of the frames around the dialogue in the KUA class. This chapter is not a text on listening as such. It focuses on what kinds of KUA class dialogue can be constructive, respectful and result in sustainable learning for all participants.

In the KUA classes, we use several different response models. Some of the models are of our own making, and some are borrowed from other educators or institutions. We use the models at different times, and for different reasons, with different aims. They all have pro's and con's, and they can all be transformed for the specific class or occasion. In the following text, I will give a brief presentation of some of them.

Across the different response models, the didactical aim is to make everyone in the class learn from what is taking place – not only the presenting student. We want to empower the students to draw their own conclusions, while helping them arrive at new perspectives on their work. In the critique class, we are less interested in assessing whether the work succeeds, and more interested in what we can all learn from experiencing and discussing the work being presented. The dialogue is not thought of as the group making a collective judgment on the work, but rather as the group realising collectively what learning potential each situation holds. Rather than sharing criticism or praise, it will often create a better learning environment if the discussion brings alternative perspectives, experiences and solutions into consideration, and stimulates critical thinking[9].

> A sidenote on response formats: In the KUA class, the above limitations seem to work well; not making the discussion in the KUA class about assessment, valuation, judgment, etc. (more on this in the following). However, outside of the KUA classes, e.g. at admission tests and exams, the student will meet a panel that will make an assessment of the presented project. Assessments in exams and admission tests are not to be thought of as just-a-judgment-on-the-music, but are held up against openly communicated criteria, agreed on in the study board by students and staff. These criteria will typically include methodological and contextual understanding, the correspondence between intention and the resulting product, along with the practical materiality and sounding realisation of the concept (see the learning outcomes in the curriculum in the attachments). The hesitation in this chapter towards normative judgment is not to say that no assessments should ever take place (in which case we

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[9] The two last sentences are directly inspired by Marvin Bartel, especially "*Empathic Critique as Discovery Session*" from https://www.bartelart.com/arted/critique08.html - accessed June 15th, 2022

would have a hard time finding our future students among our numerous applicants). Rather, the point is that normative judgment is not needed, and not constructive within the KUA class itself.

Most models outlined below share an underlying ambition to enable the student to hear their own work from the outside, as if through the ears of others; to let the students learn from their actions as well as from engaging in dialogue with each other.

In some of the models, it is clearly stated who speaks first, and in what order. If not, considering this can be of importance. In the first weeks of a class progression, it can be valuable that the teacher shows how to respond in a respectful manner, but months later, in the same class, ideally each student could be the opening speaker.
In some models, it is crucial that the presenting student supplies specific information up front, or absolutely no up-front information at all – in others, that is not central.
In some models, the presenter is part of the discussion, in others, it is a central point that the presenting student is *not* part of the discussion.
In some models, the artistic process and method are among the subjects of the discussion, whereas in (several) others, the process is of less relevance for the discussion about the perception of the presented work.

Here are ten different feedback models:

Model 1: Observation – experience – association – perceived intentionality/ guessing about the process

Roles:
Presenter (who has made or performs the music)
Listeners
Moderator

After having heard the music, the listeners take turns in making *non-judgmental statements on what they heard*, by sharing one of the following:
- **observations** (what can we agree on hearing/seeing in the work)
- **experience** (what personal, emotional, embodied, spiritual, etc. responses are we having)
- **associations** (what other music/art or societal topics does this work remind us of)
- **perceived intentionality/ guesses about the process** (what does the music make us assume about how it is made, methodologically or technologically, and about what intentions it comes from).

For new students, it can be hard to separate the "clean" observations and experiences from e.g. opinions when responding. In that case, a stricter version of the model can go like this:

Each responding student takes turns making a statement in the following form:
"I would like to share an observation: …", or "I would like to share an experience/association/a guess about the process: …".

The role of the moderator is to make sure that what is said is really an observation/ experience/ association, and not an opinion or a question to the presenter.

To explain the core of this model, consider the following, very simplified model of the artist, the artwork, the listener, and the world around them.
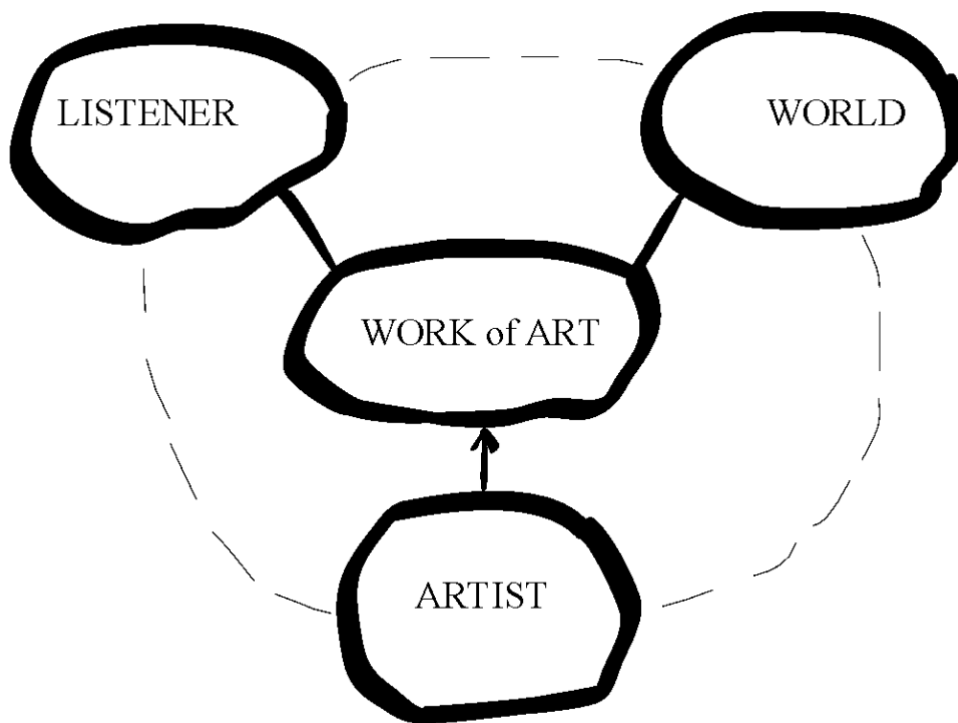
The artist has made a work of art, the listener hears it, and the work is in a relation to the surrounding world (whether it be the world of music or the world at large). Of course, this is highly simplified, but I will get back to why I believe the model can clarify certain perspectives.

If we are clear that the listener's assumptions about why and how the music was made are only assumptions, I will label the above four kinds of reaction as non-judgmental. They are "clean", empathetically speaking. They all relate to what is actually happening for the listener. If stated

with empathetic awareness and good intentions, they are not making any claim about what the artist did or wanted to do or should have done or knows or ought to know.

Note that the four kinds of reactions address each their part of the model described above, now seen from the listener's perspective:

Listener's perspective:
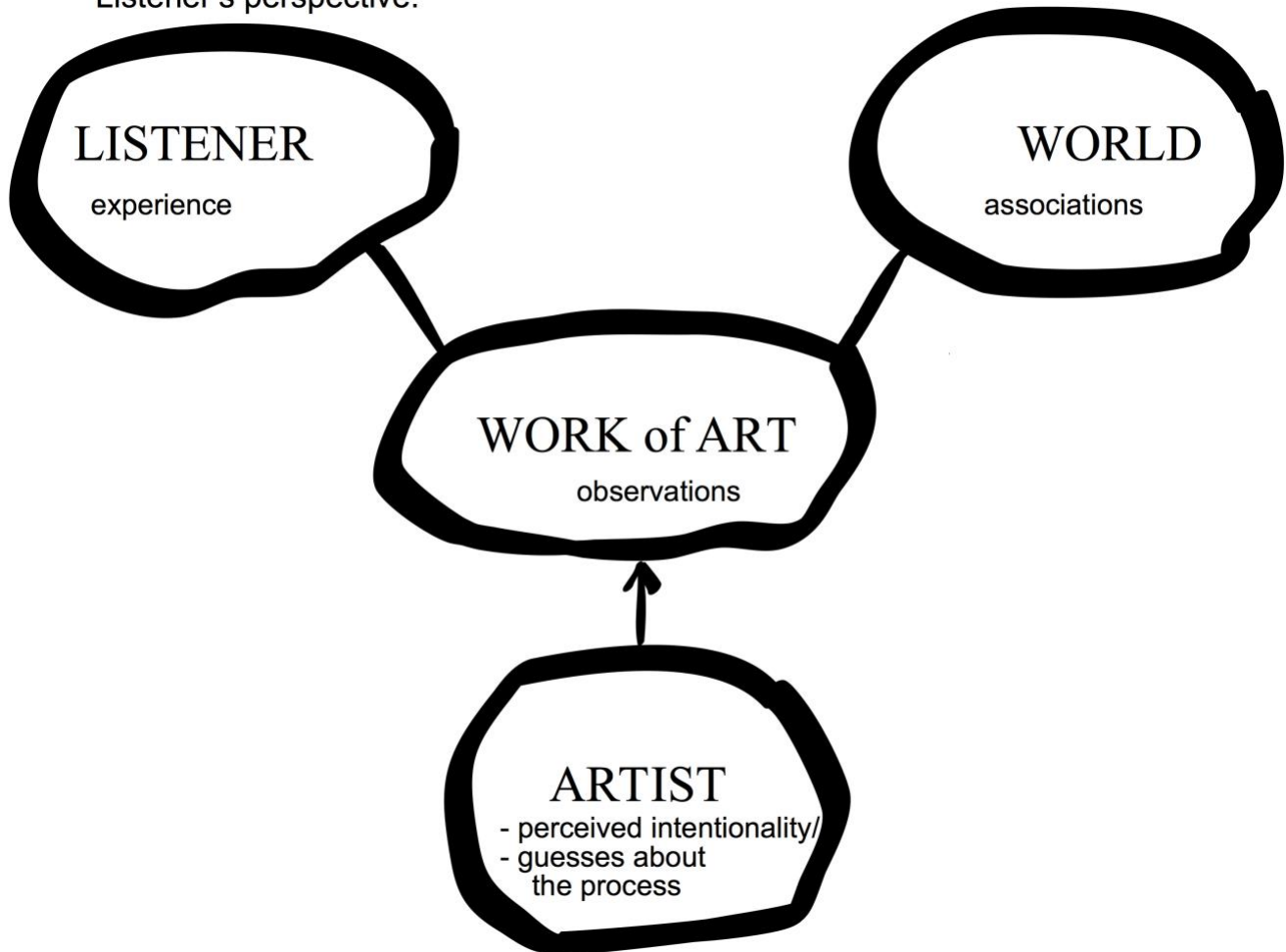
"Observations" is the listener speaking about the work of art.
"Associations" is the listener speaking about the world around the work of art.
"Experience" is the listener speaking about the listener.
"Perceived intentionality or guesses about the process" is the listener making guesses about the artist or the process, based on the artwork. Guessing about the process is often the least interesting of the four positions, which is one of the points of this model.

Focusing the response along these lines can be a constructive way of taking judgments out of the discussion and having a dialogue without normative statements from the responders – in other words: finding ways of sharing non-normative reactions.

Model 2: Only questions from the presenter to the listeners

The presenter plays their music.
Then the presenter asks questions to the listeners.

In the optimal version of this model, the presenter must prepare the questions in advance.
A constructive detail about the prepared-questions-version of the model is that it points to the obvious condition surrounding any critique class: The presenting student has a co-responsibility to make the feedback session as meaningful as possible. Preparing the presentation by reflecting up front on what input is most needed can by itself become a valuable learning process.
Be aware that the presenter might be tempted to ask questions that are "fishing for opinions", such as "do you think the B-section works?" or "are there too many ideas at the same time?" In this case, we would encourage presenting students to rephrase the questions so that the presenter gets information on what is actually experienced, or what is actually heard, or whether it *feels* captivating/engaging/danceable/etc. (which could be theoretically labelled as an experience, not a judgment).
Along a similar line of thought, the model can include the presenter explaining intentions and methodologies up front, but that is not necessarily a better version.
If aiming for purely non-opinionated replies, this model's main differentiation from the first model is that the presenter frames what topics they need response on.
But the model can also be of value if the presenter is actually interested in the opinions, and if the opinions are framed clearly: not just general opinions, but opinions directed at very specific details, such as "does each listener find the interlude background sufficiently interesting in the current version"?
The model has a reputation among some students for being "safer" for the presenting student than the other models. The model also contains a risk of confirming the presenting student's perspectives, and of leaning into "asking for permission to do your work the way you do it".
As will be touched upon later, certain models in which the presenting student is not part of the discussion can feel even "safer" than this one, while actually bringing new perspectives to the table.

Model 3: Only questions from the listeners to the presenter

The presenter plays their music.
Then the listeners ask questions to the presenter.

In one version of this model, the listeners have listened in advance and must prepare their questions up front.
In another version, the presenter is encouraged to explain their intentions and methodologies up front.

This model can lead to interesting discussions, but it has a number of pitfalls:
- The questions from the listeners can be perceived as containing opinions or instructions in disguise.
- The dialogue about the work risks being overly concerned about the process and about the presenter's intention. By choosing all the answers, the presenter risks being just confirmed in their perceptions about their own work, based on the intended work rather than the actual work.

To avoid the first pitfall, a moderator makes sure the questions are neutral questions borne out of true curiosity, not hidden criticism. Some people, including Liz Lerman (see below) have claimed that any "why..." question will contain a severe hint that something in the work is meaningless. However, I believe this is highly dependent on the empathetic relations among the responders. Asked the right way, a "why..." question can be totally relevant and respectful.
Whether it is possible to avoid the second pitfall – that of the intended work taking up too much attention – is a complicated discussion. I believe that this model can be relevant, especially at an early phase of an artistic process, e.g. at the beginning of a semester project. If the presenter is about to get started in a process, this model can put a constructive light on the methods, the learning ambition, and the clarification process in which the intention is still not completely clear to the presenter. However, of all the models, this might be the one that gives the presenter the least information on how the music actually sounds from the outside.
When considering relevant questions to the presenter, it can be helpful to revisit the graphic from before, this time as seen from the artist's point of view:

Artist's point of view:

LISTENER WORLD

Inspiration, (conscious & unconscious), world's impact on the artwork

Intended listener's experience (pre)

Actual listener reactions (post)

The work's contribution to art or society, artist's fingerprint, the work's impact on the world

WORK of ART

Intended result (pre: how do I hope it will be), vs. actual result (post: critical reflection on result: how is it)

Intended process (pre) vs. actual path

ARTIST

Feeling/ idea/ intention/ message/ urge

In the mind of the artist, each part of the model takes on a new significance:

The artist might have started with a feeling, an idea, an intention, an intended message, or an urge to express something. What was the starting point?

The path from the feeling/idea to the artwork is the process or the method: what was the intended process, and how did the actual path unfold?

When observing the artwork, the artist can (or will) fluctuate between seeing what is actually there, and what was intended (maybe still believed) to be there. What was intended to be there? How does the artist hear it now?

The relation to the world goes at least two ways: what kinds of inspiration, information, and other kinds of impact did the world have on the intention, the work and the process? And, what is the work's contribution to art and/or society, intended as well as real?

The listener's experience as seen from the artist is, similarly, at least dual: what was the intended listener's experience, and what information does the artist receive from the audience (whether at a venue, in a review, or in a KUA class) about their actual experience?

Model 4: "Close listening"

This model has earlier (at RMC) been named "modified new criticism", because of its dept to the *close reading* traditions that were kicked off by New Criticism. New Criticism, originating in the USA in the 30's, was an approach to literary criticism focusing on the text, not on historical or biographical background[10]. The emphasis that new criticism put on close reading is still abundant at creative writing courses around the world, including the traditions for how to respond to students' work at e.g. Den Danske Forfatterskole. Whether New Criticism will be able to grasp all aspects of contemporary literature or art is not the point here (spoiler: it won't), as long as the model is not the only one used.

The model works like this:
The presenting student says absolutely nothing up front, not even whether it is a sketch or a finished production, who participated, when or how it was made.
The music is played.
The presenter is outside of the discussion and does not participate in the discussion of the piece. Having the presenter sit outside of the circle of the other students can help clarifying the roles; Statements are not directed at the presenter but shared among the listeners.
The responders cannot ask questions to the presenter, but only discuss between each other what they heard, how they interpret the meanings of the piece, and what they got out of the presented work.
The presenter takes notes on what is said during the whole discussion.
Optional: In the end, the presenter can choose to share what they especially noticed in the discussions.

In my use of this model with students over the years, I have noticed that many presenters found this model to feel much less confronting than they expected. For the presenter, not having to defend or answer to any statements makes it clear that this is not about you, but about the music we are listening to. Even substantial differences between the intentions from the presenter and the experience of the listeners can be perceived as quite un-dramatic when the presenter is witnessing the dialogue without responding to it. For this model to work in a class among new students, having experience with the non-normative reactions in model 1 can be a valuable requirement for the responders.

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[10] As in e.g. John Crowe Ransom's "The New Criticism", 1941.

Model 5: "Close listening with artist's statement"

This is a slightly altered version of the previous model.
1) The presenter writes a text in advance, in the form of an "artist statement" on the specific piece – ¼ to ½ a page will be fine. The text should layout the artistic intentions for the piece/concert, including thoughts beyond the mere format, and can address topics such as:
- what is the type of experience you wish to evoke in the listener/viewer?
- how do you imagine it feels to hear this from outside for a first-time listener?
- what kind of impact do you hope this music will have?
- how do you see this music relating to other music in the world now?
- what is the role of music/art in the world we live in, according to you?

The presenter brings the written statement, preferably in print, but does not show it to anyone before presenting.
2) Presenting the music, the presenter says nothing up front (exactly as in "Close listening"). The listeners discuss with each other, without presenter being part of discussion, what they experienced. Presenter takes notes on what is being said.
3) After the discussion, presenter´s written "artist statement" is read aloud. In the end, presenter can share what they especially take home from the discussions.

I have met teachers who suggest that this model be used only when students have become very familiar with the critique classes. The model will risk pointing clearly to discrepancies between the artist's intended listener experience and the listener's actual experience. However, I have met many students who nonetheless found this model highly constructive, and not disturbing at all. As is often the case, it will depend mostly on how much trust the students have in each other.

Model 6: Music about Music

Roles:
Presenter (has made the music. In this model the music must be a recording or a video)
Listeners/Respondents
The DJ (e.g. the teacher, or a fellow student. The DJ cannot be identical to the presenter)

Steps:
1) The presenter sends the music to the listeners several days in advance. In this model, it is neither crucial whether the listeners have heard the piece at earlier occasions, nor if the piece is recently made or not.

2) All respondents listen to the piece up front, and they find another piece of music, not created by the presenter, of which this music reminds them (hereafter named the association track). Responders do not need to articulate why they find or feel this relation, but it must be a specific composition, by a specific artist, in a specific recorded (or filmed) version. Beware that the association must not be loaded; the association track is not something that the artist 'ought to listen to', or 'someone who has made a better version of the same idea', but purely: what other music springs to mind for you, the listener?

3) Information on the association tracks is sent by all listeners, in advance *only* to the DJ. The DJ receives and collects the list of association tracks and prepares a mixtape with 1-2 minutes from each of the association tracks for the presenting student. The DJ is responsible for all decisions on order, fade in locations, crossfades etc.

4) In the response session, the DJ plays the entire piece by the presenter, and then, with no comments or announcements, the mixtape. The association tracks are not named or introduced at this point. They are encountered for the first time in the mixtape for everyone else.

5) After the session, the DJ shares the list of association tracks with everyone in class (e.g. by mail). It is NOT announced who contributed with each association track. Doing so can collapse the model into a smaller (more personal/relational) experience.

6) optional: the presenter tells how they experienced the DJ set.

It is of course possible to have a dialogue about the experience after the session. However, I personally find that one of the most interesting aspects of this model is that it does not grant verbal language the central role that it will normally take every time we talk about music. I also have seen that presenting students can have an immensely clarifying experience by just hearing the mixtape. It can become a quite close approximation to actually hearing your own music through the listeners' ears.

For these reasons, I have generally chosen to let the experience of this model speak for itself, with no further dialogue.

This model is obviously highly related to the discussion in the upcoming chapter on context.

Model 7: Liz Lerman's "Critical Response Process"

Liz Lerman's 'Critical Response Process' is explained in detail at several sources[11]. Further reading on the model is recommended. Here is a very short version:

"Critical Response Process" consists of four "steps":

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[11] See www.lizlerman.com, and especially https://lizlerman.com/wp-content/uploads/2020/04/Critical-Response-Process-in-Brief_CRP-one-pager_updated-2020_03_24.pdf

Step 1. Statements of Meaning: Responders state what was meaningful, evocative, interesting, exciting, and/or striking in the work they have just witnessed.

Step 2. Artist as Questioner: The artist asks questions about the work. In answering, responders stay on topic with the question and may express opinions in direct response to the artist's questions.

Step 3. Neutral Questions: Responders ask neutral questions about the work, and the artist responds. Questions are neutral when they do not have an opinion couched in them.

Step 4. Opinion Time: Responders state opinions, given permission from the artist; the artist has the option to say no."

The steps can be used independent from each other. Some of the steps are also found in other, similar models. Compared to many other models, especially the first step, "Statements of meaning" seem to bring a needed new perspective. Focusing on *meaning* brings us in contact with a more hermeneutic, embodied, metaphysical kind of dialogue. It can remind us to articulate our sensations less objectively, more interpretation-based, and still leave normative judgment out of the discussion. It can become a "what is this about" kind of question. I am personally sceptic about the relevance of "step 4: opinion time", for reasons explained elsewhere in this chapter. However, *if* opinions are to be shared, Liz Lerman's requirement that the artist gives permission to share the opinions can be highly meaningful.

Model 8: Das Theatre feedback method

Formerly known as the DasArts feedback method, originating at the Amsterdam School of Arts, the Das Theatre feedback method is explained in detail online[12].

Here are the main points, in the form of a shortened direct quote from the Das Theatre online material:

"…The presenter cannot speak most of the time: in the feedback session most of the work is done by the members of the feedback group.

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[12] The exact link seem to change over time. By June 2022, the following link was active: https://www.atd.ahk.nl/en/opleidingen-theater/das-theatre/study-programme/feedback-method/. The link contains a video on the method. An even more transparent explanation of the method, in PDF form, seems to have disappeared from Das Theatre's own website since being accessed there March 10th, 2021. The following link, from another source, works by June 15th, 2022: https://www.kaskdrama.be/praktische-zaken/nuttige-documenten/das-theatre-feedback-method.pdf

The presenter first gives a short introduction to the project and asks one or two questions to the audience (10') and then gives the presentation (20')

An hour of feedback follows, in which we can choose to play some of the following formats:
* ONE-ON-ONE: the presenter leaves the space, the feedbackers ventilate their first impressions, one on one (5')
* AFFIRMATIVE FEEDBACK: feedbackers give affirmative feedback by using one single sentence that is structured according to the following formula: "what worked for me was..." (10')
* PERSPECTIVES: feedbackers use one single sentence that is structured according to the following formula: "as a ... i need ..." (the perspectives you choose can be very diverse and even fictional: "as a woman/politician/dancer/programmer/visitor from mars/social activist/etcetera") (10')
* OPEN QUESTIONS: feedbackers pose questions which cannot be answered with a "yes" or a „no". The presenter doesn't answer these questions. (10')
* OPEN DISCUSSION: the presenter participates in this discussion, which can be based on whatever is said previously. (10')
* CONCEPT REFLECTION: on small post-it papers, feedbackers write some concepts which for them relate to the presentation. The presenter hangs these on an A3 sheet of paper, closer by or further away from the word 'work'. Hereby he demonstrates the hierarchy of importance: which concepts, according to his ownview, relate to the piece, which don't? The moderator then picks out two concepts and asks the presenter why they are important or unimportant for him. (10')
* GOSSIP ROUND: feedbackers freely gossip about the presentation while the presenter is present. They talk about him in the third person. He himself cannot intervene. (10')
* TIPS & TRICKS: here every feedbacker can share his specific knowledge and experience with the presenter by giving tips and tricks. (10')
* PERSONAL LETTER: here a feedbacker can express comments he didn't want to share with the rest of the group. (10') (or afterwards of course, by e-mail)

To exclude unnecessary repetitions of the same comments, a feedbacker says "plus 1" when he agrees with the comments made by others.
The whole session (including the presentation) lasts one hour and a half. …"

The different elements can obviously be used independent of the full version.

Model 9: Marvin Bartel's "Empathetic critique as discovery"

Marvin Bartel's writing on visual art class reponse revolves around points similar to the above texts, but it is nonetheless included here for additional perspectives. As of writing, I believe Bartel's

concepts have not been tested much at the RMC, but I find his perspective relevant. I will quote from from www.bartelart.com, especially from "*Empathic Critique as Discovery Session*"[13].

"Empathic critique is collaboration, not competition. Empathic class critique in studio art is not a debate session. It is a hunt for visual effects, meaning, purpose, and new ideas. All participants are acting in their own best interest by being their naturally helpful selves. Competition is replaced by mutual discovery."

The writings of Bartel explain the concept more as a philosophy or strategy, than a model.
But the text contains the following section:

"CRITIQUE GUIDELINES
  1) I have them draw a name of one or two other students. Ask them to study the student's artwork and write first … (open questions).
  2) Do not allow negative comments. If it happens, nip it in the bud. I say, "Oops, no dissing." Please restate it as an open question. Make it neutral or positive." …
  3) It may be best to require all participants to have one or more works in the fray. Those who have nothing to be critiqued may be better off to keep working and stay out of it this time.
  4) No suggestions are allowed. Instead, students must learn how to phrase open questions that will help bring alternative solutions into consideration. We want open questions that stimulate thinking and problem solving.
  5) During the discussion ask the artist to wait until after others have talked before the artist "explains" the original intentions of the work. If we want to learn how to empathize, the artist needs to learn how others are reading the work. Empathic creative work requires practice in order to better understand the viewer. The work is the work, whether or not it gives the messages that was intended…"

Model 10: Modified Appreciative Inquiry

The term Appreciative Inquiry has been used to describe several versions that seem to deviate quite a lot from each others.
Some versions that I have encountered in the arts educations risk being overly emotional and judgmental, as in the following four-step version, which I do not recommend:
"*1 what did you hear? - 2 what did you feel? - 3 What did you think about it? - 4 in what ways could it be improved?*" In this model, an un-needed emphasis is placed on feeling, opinion, and suggestions.

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[13] https://www.bartelart.com/arted/critique08.html - last accessed June 15th, 2022

The followng five step model is closer to the source of Appreciative Inquiry:
1) Define – What is the topic of inquiry?
2) Discover – Appreciating the best of "what is"
3) Dream – Imagining "what could be"
4) Design – Determining "what should be"
5) Deliver/Destiny – Creating "what will be"

It is important to be aware that the model seems to assume that an organization or a community, not an individual artist, is being coached. Determining "what should be" and creating the "what will be" should not be a part of a class *decision* for the students' work, as the conclusions on future actions should ideally be up to the presenting student(s). For facilitating the dialogue between collaboration partners, the five step model above can be much more useful.

However, applied to a KUA class, a modified version of Appreciative Inquiry could go like this:
1) Presenter states what part/dimension of the work the presenter needs feedback on. As an optional addition, the presenter can explain what ideals about music the presenter takes as a starting point in this work. The work is played.
2) Listeners articulate "what works" in the piece, in a way that relates to the part/dimension of the work that the presenter asks about. This response should not be based solely on the listener's preferences, but must relate to the ideals and considerations that the presenter has laid out.
3) Listeners and presenter discuss the work as *potential;* if what we heard is an early version, what could become of this at a later stage? What ideas and learning do we as listeners receive from hearing the work? What interesting other versions of this idea can we imagine? Could the arrangement, the format, the media, the size, etc. be altered?
4) The presenter states which (if any) of these inputs seem to be of relevance.
5) Optional: The class discusses what could be a constructive series of actions towards the imagined future version that the presenter is interested in.

Final notes on feedback models

Among all the models that we at RMC have developed and used for the KUA classes, we aim to *avoid* speaking in normative response patterns such as valuations, corrections, instruction, and judgment. (There may be a place and time for e.g. instruction, but that time and place is ideally not the KUA class – those perspectives are more suited to a one-on-one discussion.) In a similar category, still with limited relevance, can also be found the seemingly less problematic ones: suggestions, advice, and opinions.

The reader might also have noted that in most models there is not a part reserved for "praise". It might feel great to praise each other's work, but as it is stated in *The Inner Game of Tennis*, "Compliments are criticisms in disguise. Both are used to manipulate behavior, compliments are just more socially acceptable."[14] On top of this, compliments also risk becoming inflated over time, and/or they can turn addictive for the recipient. Even if every presentation receives praise, praise will often be given "in unequal amounts", which again risks being perceived as thinly disguised criticism. There is nothing bad about feeling an urge to praise fellow students, but if the dialogue is more related to the actual experience, we will not need one person telling the other if they did the right thing. Every time the discussion touches on right or wrong (or great vs. not-as-great), we have limited ourselves to a very binary discussion. Even though it might feel good and generous to give compliments, an articulation of what the listener actually observes and interprets in the work can be more constructive in terms of bringing new perspectives to the discussion. If it feels too cold-hearted to dive straight into the models, you may consider starting your reactions with a statement like "thank you so much for sharing".

Below is a graphic representation of some of the positions and topics mentioned in this chapter, and how they could be mapped out in terms of:
- Whether statements are normative/judgmental or non-judgmental, and
- Whether the presenter (and the presenter's perspective) is part of the discussion or not:

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[14] Timothy Gallwey, 1974.

non-judgmental reactions

Observation of actual work
Actual listener's **experience**
Listener's **associations**

intended properties of the work
intended listener's experience
artist's associations and inspiration

perceived intentionality
listener's guesses about process & method
perceived **meaning**

Actual intention
actual process and method

intended meaning

Questions from presenter

listener's **interpretations**

Open questions from listeners

presenter is NOT part of the discussion ← → **presenter IS part of the discussion**

Loaded questions from listener

opinions

advice

valuations

suggestions

corrections

judgment

instruction

normative or judgmental reactions

As will be clear after reading this chapter, I believe that the top left square contains some of the most relevant forms of conversation. This is especially true if the main aim is to help the presenter hear their music from the outside: The music is what it is, regardless of whether it is being perceived as intended.

In addition to this, questions to and from the presenter can be helpful in terms of stimulating new perspectives, alternative solutions, and critical thinking, if done the right way. Discussing elements from the top right square can generally be relevant for the presenter's understanding of their own process, though this discussion can carry a small risk of distorting the presenters' chance of receiving *unexpected insights* from the listeners[15].

Almost everything below the horizontal line is of less relevance and will contain a risk of contaminating the discussions and straining the mutual trust in a KUA class. Opinions, advice, valuations and suggestions (etc.) can be totally relevant in other kinds of dialogue, but should not constitute the main response pattern in the KUA class.

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[15] Interestingly, at a number of Ph.D. level artistic research (AR) seminar presentations that I have witnessed as an audience member, the elements in the top right square (in the graph above) have been given considerable overweight in the discussions, compared to the top left square. Even though this text is mainly about first and second cycle education, it is striking to me that there seems to be a risk in certain AR seminar traditions of allowing the *intended* work to take so much focus, and for the *actual* work to be not dealt with much, if at all.

On Method

The term *method* stems from the Greek Methodos. It has had multiple meanings over time, out of which it is in our case most relevant to focus on the following:
- The way we work to achieve a goal, or
- The path we take to arrive at an intended destination, or
- The systems and operations that we apply to find the answers we are seeking[16].

Applied to an art education reality, on top of the above etymological roots, the term *method* can be directly related to the consideration of simple questions such as:
- How do you work in your artistic practice?
- What do you work on, and in what order?
- What are the rituals and routines in your practice?
- How is the relation between on one side your long-term goals, dreams, and ambitions, and on the other, what you will work on as the first thing tomorrow morning?

Speaking about goals, the discussion about method will contain an element of clarification of the intention behind the work.

For some students, there is currently a piece of music (large or small) in need of being made or finished. In that case, finishing the work will seem to be the main ambition. For some, the music presented at this point is just a testing ground for concepts or materials to be applied to a series of future works.

For other students, even the artwork can be seen as just a method to achieve an intended result. That result may be career-related, social, political, personal, economic, environmental, community-building, etc. (However, at an art education institution, the dialogue on how to make the actual artwork succeed in creating the intended result will still be a relevant methodological discussion).

On top of these objectives, the student and the institution will have learning ambitions surrounding the process. E.g., the student may have long-term intentions to arrive at a certain level of expertise within their practice. At RMC, we ask every student to articulate specific ambitions for their own learning, at least once per semester. The choices of how to approach those learning ambitions, through on-going work, will once again become methodological choices.

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[16] The explanation I lay out is not intended to be contrary to, but rather a parallel addition to, the regular understanding scientific methods. The aim here is NOT to give even a brief explanation of scientific method, but to talk about the methodologies that artists apply in their artistic practice. In this text, mainly focusing on a 1st and 2nd cycle approach to art education, I will insist that choices of method for an artist can be practical, embodied, and dealing with intrinsic qualities in the artwork. If the reader is interested in an overview of existing scientific methods from diverse scientific fields, there is plenty of information available online. See e.g. https://plato.stanford.edu/entries/scientific-method/ or https://en.wikipedia.org/wiki/Scientific_method

I will try to sum all of this up in one compound definition:

The term *method*

In KUA, the term **method** is used to describe
the activities/ ways of working/ operations/ investigations/ research/ practices, etc.,
that the student chooses to apply,
with the aim of moving towards the student's intended
learning outcome/ abilities/ artwork/ insights/ artistic expression/ group collaboration.

The student's choice of methodology in and between the KUA classes will define *how* the student works on e.g., idea generation, composition, performance, notation, text work, rehearsals, collaborator instruction, recording, mix, sampling, documentation, etc.

> Sidenote 1, on *goals*: Quite a few artists would probably agree with Marvin Bartel to regard "the art product as the mere leftovers of the art process – which is the important part"[17]. If their methods were to be described along the lines of my above definitions, there would be no goal outside of the process. However, this text is not about artistic practice in itself, but about educating artists. In any practice by a student at a higher art education institution, there will be learning goals (including goals defined by the student), to develop and qualify the practice of the student, and to arrive at a higher level of experience/expertise.

> Sidenote 2, on *study methods*: making qualified decisions on study methods or study technique (DK: studieteknik) will be important for each student, just like decisions on work organisation will be crucial to anyone attempting a life as a freelance artist. It is not within the scope of this text to explain neither study methods nor organizing your work routines in general. If the reader needs that kind of information, there will be multiple sources outside of this text; E.g., use some of the tools from Studenterrådgivningen[18], or try searching online for "study methods", "study technique", "studieteknik", "organizing freelance work", "deep work", etc.

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[17] https://www.bartelart.com/arted/critique08.html - last accessed June 15th, 2022
[18] https://srg.dk, especially https://srg.dk/da/gode-råd-til-studielivet/studieteknik/ and https://srg.dk/da/gode-råd-til-studielivet/booklets-med-gode-råd-til-studielivet/ - the site is in Danish, with parts also available in English.

Clarifying questions regarding methods for creating your music

To get more specific, the following long list of methodological questions might be clarifying in terms of understanding and reflecting on your methods. For every time you can easily answer one of them, it is recommended to also imagine if working by another answer could be interesting.

How early in the creative process do you involve other people?
(Before or after the intension is clear to you? Before or after you decide the format? Before or after you have "finished the composition"? - etc.)

What are the initial input formats or starting points?
(Melodic ideas/ words/ social interactions/ objects trouve/ drum roles/ newspaper articles/ bass lines/ harmonies/ field recordings/ transcriptions/ structural concepts/ metaphors, etc.)

What kind of decisions do you leave to your collaborators, and with what level of liberty on their side?
(giving instructions to actions vs. giving briefs for creative initiative/ asking them to perform/play/solve a limited element vs. inviting them to challenge your plans – etc.)

What are the tech tools and instruments in use?
(Writing music by the piano, on the guitar, by voice or instrument, in a score, in a DAW, using midi or audio, voice memos, samples, drum machine, resampling, etc.)

What physical materials are in use?
(Tape/ paper/ chopsticks/ pen/ mouse/ paint/ dice/ etc.)

In what order are the musical dimensions being decided on?
(Text/ harmony/ beat/ melody/ instruments/ people/ games/ etc.)

In what ways (if at all) do you allow your own interactions with the material, tools, instruments, technology to change your direction?

Which kinds of physical representation models are in use within the process? (graphical models, notation formats, muscle memory, tactile operations, built models, photos, videos, graphic user interfaces, etc.)

Which kinds (if any) of theory and analysis are in play along the way, and when? (transcriptions of field recordings, analysis of other music, structural considerations, historical comparisons, etc.)

What are the formats of early output-sketches?
(Lead sheet/ drawing/ chord sequenze/ DAW-file, graphic sketch/ etc.)

Which forms of documentation towards own memory are in use?
(Regular notation/ graphic notation/ voice memos/ lyrics/ photos of analogue settings/ map of cable connections, etc.)

How do the artist's daily routines and practice, including embodied action and tacit knowledge interact with the material?
(meditation/ physical warm up/ spiritual practices/ instrumental or voice warm up, etc.)

Which kinds of iterative processes are in play; Are some outputs treated as new inputs?
(E.g., sampling - resampling/ cutting up text to make a new text, then cutting up the new text / sketch - rehearsal – new version of sketch – new rehearsal/ etc.)

Is the music created from start to end, or from one layer to another, or unfolding from an inner core concept? (If layer-by-layer: what layer is created first/ If section-by-section: what sections are created when)

Is the process based on a vision-driven (top-down) or a material-interacting (bottom-up) approach?

What is the format that the work aims for in the end?
(score/ album/ concert/ game/ soundtrack/ interaction/ installation/ etc.)

How early in the process is the end format allowed to define the properties of the unfinished work?
(e.g.: if you aim for an end format like e.g. a song with a beat, or a solo cello piece, does this prevent you from starting the process with field recordings or resampling, etc.?)

What is the order of the above decisions?

Clarifying questions regarding changing your music

Once the artwork has moved from non-existence into a life as a sketch, multiple new methodological questions arise, on how to change the work? Changing the work or the practice

might be needed when the work is still not finished, needs unfolding or resizing, or because certain properties of the work are not coming out as intended.

No matter the exact motivation for change, questions on changing the music could be:

What kind of operations upon the material are applied to add new material or to develop existing material?
- Adding something? (elements/ sections/ layers/ signals/ etc.)
- Removing elements?
- Developing?
- Repeating?
- Permutating?
- Cutting?
- Distorting?
- Amplifying?
- Contradicting?
- Combining?
- Resizing?
- Substituting?
- Isolating?
- Disguising?
- Simplifying?
- Modifying?
- Eliminating?

… and so forth.

The above list of operations is directly indebted to the concepts *Design Synectics*[19], and *Scamperr*[20].

Methodological progression

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[19] Design Synectics, (See Nicholas Roukes: Design Synectics : Stimulating Creativity in Design), is a creative problem-solving technique, originating in concepts by William J.J. Gordon & George M. Prince. It is centered around the following "syntactic trigger mechanisms": **Subtract - add - transfer - empathize - animate - superimpose - change - scale - substitute - fragmentate - isolate - distort - disguise - contradict - parody - prevaricate - analogize - hybridize - metamorphose - symbolize - mythologize - fantasize - repeat - combine**. See also http://members.optusnet.com.au/~charles57/Creative/Techniques/syn_quest.htm

[20] "Scamperr", an acronym for **Substitute - Simplify - Combine - Adapt - Modify - Magnify - Put to other uses - Eliminate - Rearrange - Reverse**, was proposed by Alex Faickney Osborn, 1953, see also Bob Eberle: *SCAMPER: Games for Imagination Development*. https://en.wikipedia.org/wiki/SCAMPER

In the KUA curriculum, we have decided to differentiate the methodological focus for each semester of the bachelor education[21].

As a starting level, we expect that students at the beginning of their education can maintain an active, constructive artistic practice. The presence of a constructive artistic practice can be thought of as our *level one* of artistic methodology, and functions more as a requirement than as a learning objective. If there is no artistic practice on the student's side, the KUA subject will become meaningless.

The first semester, in terms of method, has a focus on the student immersing themselves in a constructive learning environment. The curriculum states: "In the semester, emphasis is on process and productivity, hereunder establishing an experimental and exploring practice. … Method focus: The student´s methods are functional (functioning / constructive) in the student's own practice." When we talk about "an experimental and exploring practice", we do not intend to say that the student's music must be "experimental music" – but we do say that the practice must be driven by a curious attitude to practice and learning.

In the second semester, the methodological focus is more than just functional: now, the students are encouraged to *articulate* and *test* their own methods. On this basis the student should be able to reason for own choices of methods. The semester starts a process of pointing to choices of method as not-just-a-given, but among the most central decisions the artist makes, in the artistic process. Testing methods often contains a level of trying out other methods.

The third semester turns the screw once again: The focus is on developing, or changing, the student's methods. Outside of the curriculum text, this semester has the nickname "the method development semester". The curriculum states that the semester is about "… developing and qualifying own practice on the basis of methodologic reflection as well as experimental explorations of new methods. To re-new one´s expression through method awareness. Developing diversity in method. …"
In other words, the third semester points to ways to change your music, or reinventing your practice, from the position that few decisions can develop the music as much as changing the methods by which it is created. Students are encouraged to reflect on ways to change their methods, and to try out other procedures in their daily practices. After the semester, some of them will come back to their original patterns, but with a new understanding of what is outside of their regular methodological habitats. Others will come back with very different practices and

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[21] For the full overview, see the curriculum, especially the description of content in each semester, and the exact exam format (what is shown at the exam, whether there is report, and what is specifically emphasized in the assessment for each semester).

expressions, maybe not to look back. For all students, after the third semester, the student's artistic methods will be multiple, diverse, and critically reflected on.

In this third semester, students will also be asked to look deeply into the methods of other artists: to be able to consider methodologies with the inclusion of a contextual perspective: How do your favorite artists work in their artistic practice, what have they said about their methods, how have they changed their patterns from one project to the next? Why did they choose to work like they do, and why did they change it?

As will be seen in the upcoming chapter on context, this discussion marks a merging of methodological and contextual considerations: In this way, method is not just about your own practice, but always also related to other practices, other people, other perspectives.

In the fourth semester, with a general focus on "informing your own artistic practice by a wider context", the methodological focus is on developing an "interdisciplinary contextual awareness as an element in the methodologic reflection of the student". In this semester, students should look beyond genres, to other art forms, and beyond art, with a curiosity for methodologies (not just inspiration) from outside their regular domain.

In the current version of the curriculum, the fifth semester is the "External Collaborative, integrated project", or EKIP. The EKIP semester is premiered after the deadline of this text, and will be described elsewhere in future texts, not here.

The sixth semester is the Bachelor Project semester. In the final project, methodological considerations will be a blend of the above perspectives, with a heightened focus on basing the project in some way on a research question: that the student can articulate their artistic work as an *investigation*. The student will be asked to articulate the practice as an inquiry, a quest for new perspectives/learning/experience/dissemination formats. The student's choices of methods should *correspond* with the investigation – and with the aesthetic ambitions.

On Context

According to Kaiyu Wan, "The word **context** is derived from the Latin words *con* (meaning *together*) and *texere* (meaning *to weave*). The raw meaning of it is therefore *weaving together*"[22]. But let us also consider the following three definitions of the term:

Context:
- *"The surroundings, circumstances, environment, background or settings that determine, specify, or clarify the meaning of an event or other occurrence."* (English Wiktionary).
- *"The circumstances in which an event occurs; a setting".* (The American Heritage Dictionary Of The English Language, 5th edition).
- *"The whole situation, background, or environment relevant to a particular event, personality, creation, etc."* (Webster's New World College Dictionary, 2014).

My suggestion for a definition of the term context, within the KUA subject, goes like this:

<div align="center">

The term *context*

In KUA,
when we talk about **context***, we talk about*
backgrounds, traditions, circumstances, environments, conditions, surroundings, etc.,
that have informed, are relevant to, will become the arena of, or will be affected by
the music, the artist, and the artistic process.

</div>

This can mean considering:
- What music/art/socio-cultural conditions have informed the artist's choices,
- What kind of traditions this music relates to,
- What current field of music that the sounding music speaks into,
- Where the work is going to *work* – in what venues, places, situations, the music will be realised and meet an audience – and to what expected effect,
- What other music/art is informing the listener's understandings and expectations, and associations,
- What traditions of knowledge and methodologies, outside of the artist's own practice, are relevant to this process,

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[22] - Wan, Kaiyu, "A Brief History of Context", 2009

- How this music is situated in terms of its community, its genre(s) or subgenre, its scene, the music business, and the outside world,
- What the roles are of the listener in and around this music,
- Where are the listeners, who are they,
  and
- What topics, trends, and discourse in art or in society at large are related to this work or to this process.

As a central part of any educational ambition, reflections on context are intended to help the student understand their work, their process, their learning, and their perspectives as:
- not only personal,
- not only local,
- not only national,
- not only international,
- not only genre-specific,
- not only historical,
- not only contemporal,
- not only within your own musical field,

but across and beyond all these categories.

Understanding what is happening outside of the student's own horizon of experience will be immensely important for the student's learning curve and general artistic development. No matter what music we dream of, there will be other music out there, with related ambitions/ vibrations/ structure/ sonic character, etc. No matter what ideas, worldviews, or methodologies the artist can come up with, there will be relevant information out there, somewhere, on someone else's work on similar ideas.

In the sciences, a contextual understanding is a prerequisite to any research; Only through an investigation into what research has been done will it be possible to decide whether any new knowledge is being created. In this perspective, the scientific context will define whether the research is contributing to existing knowledge. In the arts, though less strict, something similar is at stake: only through our knowledge about the closely related artistic context can we understand whether the artwork is bringing about new experiences/ sounds/ structures/ vibrations/ narratives, etc. It is an open question to what extend the artform of music is ready for this degree of contextual criticality – and to what extend (and in which genres) such a translation of contextual concepts is fruitful for music.

Reflections on context will always be multidimensional. In the following, I will introduce a terminology about "strands" and "dimensions" of context[23].

Strands of Context

Personal history / inspiration

For some students and teachers, the dialogue on context has a gravitation towards refining a narrative of the student's personal path thus far. This can involve describing important life circumstances or re-telling the story about when and how the student realised that music would be a central part of their life. It can be the list of personal influences, heroes, what artists or styles of music were listened to at what time periods. A *know thyself*, as was inscribed in the Apollon temple in Delphi. This "personal history" - perspective is highly relevant, but as will be explained in the following, cannot stand alone as an educational approach to context.

Clarifying questions on personal inspirational history could be:
When and how did you first know music would be important to you?
When and how did you for the first time encounter music similar to the music you make today?
*What were crucial turning points in your artistic development, and what outside influences
        informed them?*
Which personal encounters were defining for your artistic path?
Who inspired or influenced you to make music the way you do?
What can you learn from listening to your heroes?
How did your heroes during your early years/ early career inform your concepts of what quality is?
Which criteria of quality do you think you still share with your early heroes?
Who did you look to when you needed inspiration or guidance?
Are you still belonging to the tradition that you came from?

Tradition

In addition to the personal narrative, it will be important to understand a broader historical background for the student's process. A qualified, informed understanding of our practice in a historical context is not just limited to what we knew for a start. It will be important to orient yourself towards not just the music you have known for a long time, but also to dig deeper into what music your current practice is related to.

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[23] This terminology was developed at the RMC. If a better vocabulary is already existing somewhere else, I apologize for the confusion. At the time of writing, after doing talks on this topic on international seminars for a couple of years, I have still not encountered a similar model elsewhere.

Sidenote: If you radically change your approach during your education, the historical backdrop for your work will change as well. In this – quite regular – case, the traditions surrounding your work will be highly different from the development that brought you to this position. If a student changes their stylistic or methodological perspective, they will find themselves in a new context, different from their personal history of influences.

For students whose heroes are predominantly contemporary rather than historical, the reflection on historical context involves asking questions such as: What came before the music that you are interested in, and how can this be of relevance for the contemporary work that you do? The point here is not to claim the existence of one neutral music History with a capital H; It will not be needed to agree on a canonized list of musicians and composer from the past that we all must know. However, every work of art will in itself be related to other art from earlier times, including works that the artist does now know of. The student is encouraged to research on the historical background for the specific kind of music they are making.

Clarifying questions on tradition:
Which artists from earlier times have made music that is similar to what you do, and how does your music relate to this affinity?
Which traditions are you coming out of?
Which traditions have you moved into?
Which traditions are relevant not just for your past development, but for your practice as of today?
How is the shape of those traditions going way back in time? (Who were the heroes of your heroes?)
How is the shape of those traditions going all the way up to today? (Who are the followers of your musical ancestors, besides yourself)
Do you see historical connections now that you did not know earlier?
What defines, for you, the qualities of the music of your musical ancestors?
How did your musical ancestors in earlier times relate to THEIR present?
How did your musical ancestors relate to their place/scene/community?
What music would I need to know, to understand in what ways your music is similar to, and different from, related music of earlier times?
What methodological concepts from earlier times are related to your own methodologies?

Field

When talking about the field, (or the contemporary perspective), we reflect on how the work of the student relates to current trends in music today. This includes current stylistic tendencies, the discourse and culture around the music, the research, knowledge and perspectives of today, and in

the end, the state of the world as of now. It involves, for students whose heroes are predominantly historical, rather than contemporary, to ask questions such as: which artists today are also fans of the music that you are interested in, and how do they re-interpret that tradition, based on living and being active now? Being interested in the field will mean being interested in not just the talent of contemporary artists, but also understanding their choices and reasons in relation to a field. If a student changes their stylistic or methodological perspective, they will find themselves in a new field, not just in the updated version of the field they used to be situated in.

Clarifying questions on the current field:
Which artists in the world today are making music that is similar to what you do, and how does your music relate to this affinity?
Is your music similar to current trends? - how, in what way?
What music will the listener associate your music to?
What are the main tendencies in the field that you are working in?
What are the most interesting artistic choices that your contemporary peers are making?
If you are interested in e.g. 80's post punk, or 60's songwriting, 70's afrofuturism, 30's cabaret; - who else living and creating art now share your interest in these topics, and how does their life today shape the way they interpret this tradition?
Does it still make sense to regard your childhood inspirations as your current artistic context?
From your perspective, where is the most interesting art of our time happening?
What are the questions that contemporary artists in your field address in their work?
What do they/we do/ know/ aim for?
What do we still not do/ still not know/ still not aim for?

Contribution

As was implied in the last question on *the field*, a deep reflection on the status of the field will involve seeing the field as not just a static level of excellence, but as tendencies, questions, aims, unsolved mysteries, that point into the future[24]. When we narrate the tendencies in the field as *questions, aims, and investigations*, we are already imagining possible future paths of the field. This can enable us to consider in what ways our own work could contribute to the field. For some artists, there is a sense of urgency in their work, whether it be on behalf of the genre, the artform, or society. Many artistic expressions vibrate with such an intention to change something, or to add new perspectives to the practice.

While the previous paragraph framed the discussion on contribution as turned-towards-the-world, the same consideration can (and often will) start from a more intuitive perspective. Your artistic work will contain your artistic fingerprints, even if they are still not consciously known to

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[24] In most scientific practices, a contextual understanding will include consideration on where there are knowledge gaps in the field: What are the questions for which we still do not know the answers?

yourself, or even intended. Reflecting on the artistic contribution to the field also entails considering what the fingerprint or the contribution is, even if unintended.

Considerations on contribution could be as follows:
What is the situation in the field you are talking into through your music?
What direction do you wish that your part of the music scene takes in the future?
Which new developments do you hope for in your own work or around your work?
Do you perceive a need for certain changes, that you want to contribute to?
Are you imagining how your own practice can participate in supporting the change you hope for?
In what way does your music contain your artistic fingerprint? – and, do you perceive that fingerprint as vibrational, topic-oriented, stylistic, structural, or something else?
How will listeners recognize your work, compared to other similar artists?
What kinds of experience would you like to bring to the field?
Can you come up with interesting ideas that no one has realised yet?
If other (present or past) music is perceived as a question, and your music is perceived as a possible answer to this question, then what is that question about?
Do you think your music states something about the time we live in?

Dimensions of Context

In the above section, the four strands – personal inspirational history, tradition, current field, contribution – were all explained with a primary focus on how your musical context sounds. While central to the KUA subject, this musical, or aesthetical dimension is only one among many dimensions of context reflections.

Discussions on context can be about a.o.:
- sonic/musical/aesthetical properties
- methodology,
- research & knowledge,
- transdisciplinary perspectives,
- technology,
- community,
- listener roles, listener interaction, listener participation,
- music business,
- society, and
- the relation to the world in general.

(this list could definitely be much longer)

This still falls within the above definition of context in KUA: we are talking about backgrounds, traditions, circumstances, environments, conditions, surroundings, etc. We talk about artistic methods, research, knowledge, technology, etc. And we are talking about how they have informed the student's work, how they are relevant to the student's work, and how they might be affected by the student's work.

Here are some clarifying questions on the *dimensions* of context:

Aesthetic context
Who makes similar music/sounds?
Who works with compositional structures like you do?
Who uses the instrument(s) like you do?
Who has similar production ideals?
Who uses similar text concepts?
Who works with sound/vibe/expression in a way like you?
Who works with similar visuals?
How do their sounds inform you process?
How does your music position itself in relation to its context?
How does your music contribute to this continuum?

Methodological context
What are the working processes of your closest musical peers?
What are the working processes of your musical heroes?
Who works with processes and practices like yours?
Which artists from other aesthetics than your own have used methods like yours?
Who have been dealing with similar working methods, in or beyond music?
How can their methods inform your choices of methods?
How do their experience and reflections on their method inform you process?
In what way is this relevant to you?
How does your reflections on your own methodology contribute to this continuum?

Context of knowledge & research
Where do you find relevant information related to your project?
Who has done artistic research that could be related to your project?
Who has done scientific research that could be related to your project?
Who have written about concepts related to your project?

Who have made interviews, talks, podcasts, (etc.) that could qualify the knowledge you take as your starting point?

What current discussions on art or society or thought processes or learning are relevant to your process?

In what ways is your process informed by relevant thoughts, knowledge and research from the outside?

In what way is this relevant to you?

Transdisciplinary context

What happens in other fields than music in ways related to your project?

From a very broad view, what topics beyond music are relevant for you to consider through your practice and through your projects? This could include other art forms, society, politics, science, environment, (and yes, also other genres of music), etc.

How do activities in other domains inform you process?

In what ways are sound concepts from other domains than music relevant to your practice?

How can the practices in other art forms inform your work?

In what ways are visual concepts from other domains relevant to your practice?

In what way is this relevant to you?

Listener roles, interaction, participation

What are the expectations to the listener in the kind of music that you came from?

What are the expectations to the listener in the kind of music that you make today?

What possible potential roles could the listener be given in your music?

In what ways does the listener interact or participate in your music (live, online, community, dancing, singing along, contributing text or topics, etc.)?

Where are the listeners, who are they?

How can you find the listeners?

How will they find you?

Societal context

How is the music situated in a specific community, city, region, society, etc.?

How does the socio-cultural and geographic situatedness inform or define the process and product?

What are the economic circumstances around the music?

How is the relation between this practice and the music business?

Which other platforms than those of the traditional music business could be relevant for realising your music on a professional arena?

Which general societal discussions are relevant for the music?

In what ways does the music engage in general societal discussions?

Similar questions could be asked in relation to dimensions such as technology, ecology, society at large, etc. – or these could be considered included in the above headlines; central parts of the technology resp. ecology discussions has to do with knowledge, possible new methods, society, transdisciplinary perspectives, listener experience, etc.

In any case, the "dimensions of context" are manyfold, and it is not intended to make a complete list here.

The reason for using the terminology on "strands" and "dimensions" has to do with how they relate – or rather, how in(ter)dependent they are. To illustrate this, in a maybe overly systematic fashion, consider the following matrix, showing the interdependence between strands and dimensions of context. For each dimension of context (how the music sounds, how it is made, what knowledge lies behind it, etc.), we can consider all the strands of context: the personal history, the tradition beyond the personal perspective, the current field, and the contribution that the music makes.

Contextual strands & dimensions		Dimensions						
		Sonic/ aesthetical	Methodo- logical	Research & Knowledge	Listener roles	Trans- disciplinary	Society	… etc.
Strands	Personal history	?	?	?	?	?	?	?
	Tradition	?	?	?	?	?	?	?
	Field	?	?	?	?	?	?	?
	Contribution	?	?	?	?	?	?	?

Context sidenote 1: The point here is not that this awareness of what exists in the world is at all times *consciously* present in any creative process. However, in any education, orienting yourself towards the material as well as towards to the surrounding world must be a central value. The ability to develop on existing practices, to build on the work of others, to stand on the shoulders of previous practices, is something that must be prioritized in an education. Artists who do not

know what has happened and what is happening in their art form will have no idea if what they are doing is contributing to the field. This does not mean knowing everything about everything. It means understanding the context of your own work, in a multidimensional way. For some students, a solution can be to assign specific times of the day/week/semester to look to the world, while self-forgetting diving into their own process at other times. For others, looking outwards blends seamlessly with the artistic practice. For some, "taking a look around" happens at specific times in a project timeline. From an educational point of view, it is important to not only do so after the work is finished. Ideally, a contextual awareness is part of reasoned decisions early in the timeline of a project plan.

Context sidenote 2: It is part of the point here that the context is growing out of the student's life, process, considerations, and the sounding result – but the context is NOT "just" a choice the artist makes; The process and the artwork defines its own context, whether this involves art and knowledge that the artist still does not know of. *The context is something that you gradually realise you are situated in, not just what surroundings you decide to see yourself in.* The work, the method, the sound, the manner of operations, all define contexts, that the student can benefit from investigating. Your sources of inspiration are what you make music *from*, whereas your full context is also the reality that you speak *into*.

Contextual progression

In the current version of the KUA curriculum, we have decided to differentiate the *contextual* focus for each semester of the bachelor education[25].

As a starting level, we expect that students at the beginning of their education are curious about the field and tradition that they work in, and that their work already shows tendencies of contribution to existing practices through their work.

The first semester, in terms of context, has a focus on the student being able to narrate their individual history of inspiration. This will allow the student to explain their position to fellow students and staff, while also giving a starting point for critical reflection on what can (or cannot) be understood from the the student's own perspective.

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[25] For the full overview, see the curriculum.

In the second semester, the contextual reflections move beyond the mere personal or individual narrative, to give way for reflections on how the student's work is (or could be) informed by relevant traditions and current trends.

The third semester turns the contextual focus beyond the aesthetical perspective, in line with the focus on methodological development in this semester, described above in the chapter on method. The contextual focus in the third semester is on the student's methodological context: the students is encouraged to investigate how relevant other artists are working: how do similarly sounding artists work, and how do similarly working artists sound?

In the fourth semester, as described above, the focus is on informing your own artistic practice by a wider, transdisciplinary context. Reflections on context should involve a wide perspective on the student's practice, spanning across art forms, and with an awareness of the artistic research practices that the student's work is related to. This also includes reflections on the relations to society. The student is from this point and forward asked questions about the contribution of their practice within the field.

As mentioned above, the fifth semester is the "External Collaborative, integrated project", or EKIP, to be described elsewhere.

In the sixth semester, the Bachelor Project semester, all the strands and dimensions of context are expected to be interacting. Ideally, a qualified consideration on how to approach the bachelor project will include considerations on several strands and dimensions of the context of the project: In the bachelor project description, created by the student early in the final semester, not just the method and the artistic intention should be considered, but also what aesthetical, methodological, transdisciplinary, and artistic research practices are of relevance to the project.

Individual specialisation

At RMC, we do not have a subject called "main instrument lessons". In its place, we use the term "individual specialisation". The student chooses what supporting skills to focus on in the specialisation lessons, after a dialogue with main supervisor on how to identify necessary learning goals, consider the relevant supporting skills, and build the craft and skills you need.

When supervising the student on what to choose in the individual specialisation lessons, we aim for discussions around the following types of questions:
- *Which* supporting skills do you want to get better at, this semester?
- *Which* supporting skills do you want to get better at in the long term?
- *Why and how* is this relevant and important for your work this semester, and for the music you are making/about to make?
- *Why and how* is this relevant and important for your long-term idea of which skills you will need in your professional life?
- *How* do you imagine learning these skills in the most constructive manner?

(and only then):
- *Who* could be a relevant specialisation teacher for helping you learn these skills?
- *Who* could be relevant specialisation teachers in future semesters?

Many RMC students use the specialisation lessons for main instrument teaching, or for song writing/ composition lessons, etc. Other students use the specialisation lesson to build supporting skills in neighbouring domains, or even further away from their previous practices. Specialisation lessons are chosen for one semester at a time. Contrary to the rules at most other European conservatories, the RMC student's choice of teacher for specialisation lessons is NOT limited to staff already employed at RMC. The student can choose to study with non-staff-teachers, and with non-Copenhagen-based teachers. Two or more students can choose to pool their lessons, to have even more time with the teacher(s) of their choice.

Choice of teacher must be approved by the student's main supervisor (KUA-teacher), as well as by the administration. Some of the requirements for having your wishes approved are:
- The student must articulate learning ambitions, not just teacher names.
- The student is encouraged to consider how the individual learning ambitions relate to the students practice, and the student's overall acquirement of skills and competences.
- It is not allowed to use these lessons to "pay for a service", such as having someone record or produce the student's music.

Each semester, the students' decisions on choice of individual specialisation are to be settled a few weeks into the semester. The number of lessons pr semester, and the deadline for applying for the

lessons, change year-to-year and between bachelor vs. master students, for budget reasons, among others.

In the KUA class, and in the KUA exams, parts of the response discussions will revolve around the student's individual specialisation lessons:

What is being developed/ worked on in the specialisation lessons,
how does specialisation activities inform the artistic process of the student's project,
what future artistic ideas are emerging from this practice, and
towards what future specialisation wishes does the specialisation experience point?

Reflections on quality criteria

What does it take for you to think that your music has succeeded?
What characterizes good music for you?
- in artistic terms?
- in other terms?

As stated in the "Premises and Historical background chapter": At the RMC, the students are asked to consider and articulate their own quality criteria, not just inherit criteria from others. This means reflecting on what the student finds are relevant criteria for their music to have succeeded, what it takes for their music to be "good", and in the end, considering what they find are the important roles of art in a society.

Before we dive into this vast and complex topic, let us notice that philosophers have tried to define the term *quality*, and *artistic quality* for at least two and a half thousand years, to not much success. The question is, in other words, complex.
To make matters worse, consider the following quote from Stanford Encyclopedia of Philosophy on the Definition of Art: "The definition of art is controversial in contemporary philosophy. Whether art can be defined has also been a matter of controversy. The philosophical usefulness of a definition of art has also been debated."[26]

In other words: reflecting on the quality of art is to deal with two concepts, *quality* and *art*, that both have proven almost impossible to define. Or, to illustrate the quagmire that we are standing on, I will quote Lars Bendt:
"it is art, if it questions whether it is art"[27]
– leading to the following quality question:
- *does art need to (make you) question whether it is good, to actually be good*?
- *or even to be art?*
And, similarly, but not identically:
- *does music need to (make you) question whether it is good, to actually be good*?
I personally know different musicians who live their professional lives on either side of the divide that this question creates.

Nonetheless, the world is adrift in statements on quality in art. In the following, I will give a few examples, with the aim of in the end of this chapter presenting some thoughts on what it could mean to consider your own criteria.

Most (but not all) art reviews and music reviews seem to measure the work up against certain criteria, to decide whether the work succeeds. Statements on artistic quality in reviews often fall into some of these categories (in no specific order):

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[26] From the online Stanford Encyclopedia of Philosophy, https://plato.stanford.edu/entries/art-definition/, 2018 version, retrieved august 30th, 2022.
[27] Lars Bendt, in conversation, Copenhagen, 2013

- Considering whether the work brings something new to the field,
- Whether the work is relating to the place and time in which it is presented,
- Whether the work is relating to the people and the lived experience of the spectators,
- Considering whether the artist's own artistic intentions are realized in the finished work,
- Measuring the work up against conventions, tradition, expectations,
- Whether interesting narratives about our society, our time, or human existence are brought forward,
- Looking for intrinsic properties in the work itself - how the different elements, topics, proportions and dimensions of the work relate to each other,
- Whether the reviewer can relate to/ resonate with the work
- Measuring the work according to the listener's personal opinions,
- Etc.

Many interviews with artists will include statements on what this artist aims for doing, artistically. What kind of difference do they aim to make? What kind of relevance are they talking about? This will on some level point to what the artist finds are the most relevant criteria for their work to have succeeded.

A more RMC-local example of a set of criteria are found in the RMC artistic research peer review criteria, "SITRE". External peer reviewers of the artistic research undertaken by RMC staff are to criticize the dissemination up against the following five criteria: is the work/ dissemination/ project:
- Significant: Does reviewer experience a significant artistic statement within its contexts in an international perspective?
- Informed: Does the reviewer understand how the artist is informed in relations to the field(s) and context within which this project is oriented?
- Transparent: Does reviewer acquire adequate and lucid insight into the artistic researcher's experiments, inquiries, arguments and decisions leading to the presented artistic result?
- Relevant: Does reviewer get an adequate impression of the artistic research's contributions to relevant artistic fields, relevant artistic research fields, relevant learning and teaching fields, relevant societal fields?
- Engaged: Does reviewer generally get a coherent sense of engagement in the artistic researcher's intentions within the measures, it proposes?

Another institutional example, from outside the RMC:
During the 2010's, the British Arts Council (BAC) created a system called "Quality metrics"[28]. The system contains 11 questions, which can all be posed to any audience member, neighbor, fellow citizen, tax payer, peer expert, non-expert, music aficionado or art critic. (It is then, for good and bad, possible to have the respondents grade their response to each question on e.g. a 100 point scale, making the model arrive at the most sacred entity of our time: Data). Whether or not this attempt at quantifying quality (always a sticky endeavor) will bring about findings of deep relevance, and without discussing the pros and cons of the

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[28] see https://www.artscouncil.org.uk/exploring-value-arts-and-culture/quality-metrics#section-1.

different possible applications of the Quality Metrics[29], I find the 11 statements in the model highly relevant to mention here.

The BAC Quality Metrics are:

- Presentation: it was well produced and presented
- Distinctiveness: it was different from things I've experienced before
- Challenge: it was thought-provoking
- Captivation: it was absorbing and held my attention
- Enthusiasm: I would come to something like this again
- Local impact: it is important that it's happening here
- Relevance: it had something to say about the world in which we live
- Rigour: it was well thought-through and put together
- Originality: it was ground-breaking
- Risk: the artists/curators really challenged themselves with this work
- Excellence: it is one of the best examples of its type that I have seen.

(in the BAC quality metrics concept, the last three statements, *originality, risk* & *excellence* are "self and peer only", whereas the others are "self, peer and public". To be fair to the BAC quality metrics, they seem to be intended mainly to measure how people are reacting to cultural and artistic work, not necessarily what the intrinsic quality is of the artwork itself.)

Sorting quality criteria by domains

The list of possible statements or dimensions within which quality can exist or emerge could go on for a long time. To try to clarify things a little, I suggest we consider sorting the above quality criteria by the following domains:

- **the productive domain**, including the artist's:
    o perspective
    o intentions
    o experience
    o process

- **intrinsic properties** in the work

- **the receptive domain**, including:
    o the experience of the listener
    o the work's relation to the artistic context
    o the perspective of societal context

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[29] See the following links for relevant criticism and debate of the Quality Metrics system:
https://www.theguardian.com/culture/2016/oct/04/quality-metrics-arts-council-england-funding &
https://www.artsprofessional.co.uk/news/only-fool-or-knave-trusts-quality-metrics-say-academics.

Examples of statements on quality criteria in the productive domain:

BAC: Presentation: it was well produced and presented,
BAC: Rigor: it was well thought-through and put together,
BAC: Risk: the artists/curators really challenged themselves with this work,
BAC: Excellence: it is one of the best examples of its type that I have seen,
BAC: Originality: it was ground-breaking,
SITRE: The process is informed by the work of others,
Whether creating the work felt good/healthy/urgent for the artists themselves,
Whether the artist felt they gave everything they had for the work (and/or whether such a metaphor is healthy or sustainable in the long run),
Whether the artist is satisfied with their own work or result,
Whether the artist feels the intentions are truly realized in the finished work.

Examples of statements on quality criteria focused on intrinsic properties in the work:

BAC: Distinctiveness: it was different from things I've experienced before,
The sound is (…, e.g.: furious/ balanced/ indignated/ energetic/ empathetic, etc.),
Coherence between materials and duration,
"All elements are there for a reason",
"There is nothing to add/ nothing to remove",
Consistency in the vibration / narrative/ structure/ sound .

Examples of statements on quality criteria focused on the receptive domain:

BAC: Concept: it was an interesting idea,
BAC: Challenge: it was thought-provoking,
BAC: Captivation: it was absorbing and held my attention,
BAC: Enthusiasm: I would come to something like this again,
BAC: Local impact: it is important that it's happening here,
BAC: Relevance: it had something to say about the world in which we live,
Significant: Considering whether it is a significant artistic statement within its context,
Relevant: Considering whether it contributes to relevant artistic and societal fields,
Considering whether the work brings something new to the field,
Whether the listener can relate to/ resonate with the work,
Whether the work is relating to the place and time in which it is presented,
Measuring the work up against conventions, tradition,
Whether interesting narratives about our society, our time, or human existence are brought forward in the work.

And here comes my attempt at concluding this short chapter on the highly complex topic of quality criteria:

When *considering what your own beliefs and values are in terms of what constitutes quality in your work*, I suggest that you consider how your criteria for your own work are positioned in terms of
- not only your own perspectives and experiences in the productive domain (how you worked, what the process felt like, etc.),
- not only the intrinsic qualities in the work itself (how the work sounds, how the elements and proportions operate, etc.), and
- not only what the work looks like from the outside (what difference this music will make, and to whom, how it can become relevant for someone, etc.),

…but across and between all of these domains – as well as all the other domains that you think are missing in the above list.

In any case, good luck!

Further reading

Texts and articles on KUA at RMC:

Anderskov, Jacob & Brinck Lars: *Becoming a researching artist. Situated perspectives on music conservatory learning and teaching.* In Becoming musicians, anthology, Stefan Gies & Jon Helge Sætre (eds.). NMH-publikasjoner 2019:7, pp. 147–166:
https://nmh.no/forskning/publikasjoner/becoming-musicians

Kjærgaard, Søren (2018): *Frem at gå, efter vej.* In Brinck (ed) et al. "Egne Veje. Udvikling af en skabende musikpædagogik" [Singular Paths. Developing a Creative Music Pedagogy (pp. 119–153). Copenhagen: Rytmisk Musikkonservatoriums Forlag.

Cempe, NMH: Online "*Ressurs-bank*". CEMPE (Centre for Excellence in Music Performance Education) at the Norwegian Academy of Music / Norges Musikhøgskole, Oslo (NMH.no) is currently preparing an online reference tool for artistic research based music teaching, under the headline "Ressurs-bank". Expected published late fall 2022.

RMC curriculum:

KUA Curriculum as of august 2022; see appendix

Up to date curriculum for non-RMC students: Find the education you are interested in at www.RMC.dk, and look for "Studieordning" or "Curriculum".

Up to date curriculum, for current RMC students: find your own curriculum through the intranet

Response and feedback models:

Liz Lerman's Critical Response Process: https://lizlerman.com/critical-response-process/

Das Art – response method: https://www.kaskdrama.be/praktische-zaken/nuttige-documenten/das-theatre-feedback-method.pdf

Artistic research definitions:

The Vienna Declaration on Artistic Research: https://cultureactioneurope.org/news/vienna-declaration-on-artistic-research/ or https://cultureactioneurope.org/files/2020/06/Vienna-Declaration-on-AR_corrected-version_24-June-20-1.pdf

Danish Cultural Ministry definition of artistic research (Kunstnerisk Udviklingsvirksomhed): https://kum.dk/fileadmin/_kum/5_Publikationer/2012/Kunstnerisk_udviklingsvirksomhed_links_2012.pdf

RMC "SITRE" criteria for peer review: https://rmc.dk/sites/default/files/inline-files/sitre_artistic_research_quality_criteria_for_peer_review_rmc.pdf

Online artistic research journals and platforms:

(Some of these journals and their articles showcase primarily artist researchers' work *through* music, others are crossing into more academian research *on* music)

Journal of Artistic Research: https://jar-online.net/en/archive

Vis Journal: https://www.en.visjournal.nu/journal/

Echo – Journal of music, thought and technology: https://echo.orpheusinstituut.be

RUUKU: http://ruukku-journal.fi/en/web/ruukku

Research Catalogue: https://www.researchcatalogue.net

RMC's institutional portal at Research Catalogue:

https://www.researchcatalogue.net/portals?portal=427069

Sound American: http://soundamerican.org

Journal of Sonic Studies: https://www.researchcatalogue.net/view/558606/558607

Berlin Institut für Kunstrische Forschung: http://www.artistic-research.de/publications?lang=en

IRCAM: https://www.ircam.fr/topic/detail/recherche-1/

Seismograf Peer: https://seismograf.org/peer

ICKA - International Center for Knowledge in the Arts (based in Cph): www.artisticresearch.dk

Appendices

Curriculum for the Bachelor Programme in Music (Composition)
- as of August 2022

Subject description: KUA / Artistic Development Work

Artistic development work is the work that a composer or songwriter performs when creating music and music experiences. For a composer or songwriter, artistic development work consists of the creation of artistic works, through development of ideas and methods, composition, songwriting, lyrics writing, arrangement, orchestration, programming, production, etc. It also includes reflection on the artistic process, context and result. The subject of Artistic Development Work takes its starting-point in the artist as project owner and as a partner and comprises the central element of the programme, in which the student, in a process and product-oriented practice, develops an independent artistic expression as a composer or songwriter.

ECTS credits

1st semester	2nd semester	3rd semester	4th semester	5th semester	6th semester	ECTS, total
12½	12½	12½	12½	-	-	50

Learning outcomes

At the conclusion of the subject in the fourth semester, the student must:

- Be capable, as a composer or songwriter, of creating and communicating music and musical experiences borne by an independent artistic expression;
- Possess skills in composition or songwriting, and other technical skills, that develop and support the student's artistic and educational profile;
- Possess knowledge of methods and practice within work presentation;
- Be able apply artistically and qualified formats of presentation, that support the student´s artistic profile;
- Be capable of developing, planning, implementing and evaluating artistic projects as a project owner;
- Possess knowledge of methods and practices, related to artistic development work;
- Be able to assess artistic and communicational challenges, choose qualified, creative forms of expression, and make and justify artistic choices;
- Be able to place own artistic practice in a local and global context in terms of aesthetics, method, interdisciplinarity and societal perspectives, at present as well as historically;
- Be able to articulate relevant quality criteria within own artistic practice;
- Be able to reflect on the artistic processes and results, of own and of others;
- Be able to communicate reflections on artistic processes and results to colleagues and non-specialists;

- Be able to apply and relate knowledge of methods and practices within artistic development work in own, artistic practice;
- Be able to handle complex and development-oriented situations in educational or work contexts;
- Be able to independently engage in professional and interdisciplinary collaborations and networks;
- Be capable of identifying one's own learning needs and independently acquiring new knowledge and skills.

Content, common for all semesters:

The teaching is based on the individual student's artistic production, and includes the following areas:

- Planning, implementation, presentation and evaluation of artistic projects, as project owner and as a project partner;
- Planning and realisation of live presentation;
- Work creation through development of ideas and methods, performance, composition/songwriting, improvisation, arranging and/or production;
- Contextualisation – placing own artistic practice in local and global contexts;
- Oral and written reflection on processes and results;
- Communication of reflections on artistic processes and results to colleagues and non-specialists;
- Reflections on what supporting skills and competencies are relevant for the development of own artistic profile.

Specific content for each semester:
1st Semester

1st Semester

The semester has a special focus on commencing studies, study preparedness, learning environment. Working on different types of listening perspectives on which basis different types of dialogue about works and processes are established.

In the semester, emphasis is on process and productivity, hereunder establishing an experimental and exploring practice. A focus on being able to identify own learning needs and being able to articulate reflections on the artistic processes of the semester.

Method focus: The student´s methods are effective in terms of own practice.

Contextual focus: To articulate an individual history of inspiration.

2nd Semester

The semester has a special focus on live presentation, hereunder resolving artistic processes in the format of a presentation. The work is about documentation of live presentation and reflections on these documentations. The student recognises own basis of knowledge and skills and articulates own learning needs.

Method focus: To articulate, test and on this basis to reason own methods.

Contextual focus: To inform oneself in terms of relevant fields and traditions.

Written reflection in relation to drafting exam report.

3rd Semester
Focus on method development.
Work is about developing and qualifying own practice on the basis of methodologic reflection as well as experimental explorations of new methods. To re-new one´s expression through method awareness. Developing diversity in method. Continuation of work with written reflection, related to drafting project description and report.

Method focus: Development of method.
Contextual focus: Mapping of method context; reflection on how other artists are working.

4th Semester
Focus: To inform own artistic practice by a wider context.
Method focus: Interdisciplinar contextual awareness as an element in the methodologic reflection of the student.
Contextual focus: Interdisciplinary context, artistic development work, umwelt, knowledge context, society. Articulation of the contribution of the student within the field in which the work of the student is placed.
Work on critical reflection on relevant quality criteria in own artistic practice.

Teaching and working modes
The teaching takes the form of scheduled teaching modules. It includes group lessons and individual instruction, guidance and preparation, and project work with evaluations and presentations. Mostly, the group lessons are peer-to-peer based with a focus on learning from student to students and student-centred learning, by which the teaching takes it´s outset in the development of the artistic and broader profile of the individual student.

Assessment
- Semester assessment I, end of the first semester
- Semester assessment II, end of the second semester
- Semester assessment III, end of the third semester
- Semester assessment IV, end of the fourth semester

Examination description, semester assessment I

Content
The examination consists of two parts – work presentation and interview:
- Work presentation: The student presents one or more works that are the result of the previous semester's artistic work. The works may be presented live or in the form of recordings.
- Interview: The examination panel asks questions about the work presentation and the artistic work of the previous semester.

Duration
- Work presentation, 10 minutes
- Interview, 10 minutes
- Assessment process, including disclosure of the examination result, 10 minutes.

Assessment
- The examination performance is awarded the assessment Approved/Not approved.
- The basis for assessment consists of the work presentation and the interview.
- The assessment is based on an overall evaluation of the extent to which the examination performance meets the learning outcomes for the subject, taking into account the location of the examinations in the study programme.
- In the assessment, particular emphasis is given to how the student has established, developed and focused the student´s practice throughout the semester.

Examination panel
The student´s own subject teacher (examination supervisor) and an internal expert in the subject area of Composition or Songwriting.
Pursuant to section 13 of the Assessment Order, the student´s own subject teacher acts as "moderator" and the internal expert in Composition or Songwriting acts as "examiner".

Form
- Individual examination, in which the work presentation may be attended by the student's class.
- The student is responsible for ensuring the presence of any desired collaborational partners at the examination.

Examination description, semester assessment II
Semester assessment II serves as an assessment of the first year of study and must be passed before the end of the fourth semester to allow the study programme to be completed.

Content
The examination is in two parts – work presentation and interview:
- Work presentation, being in the format of a concert, a display, an exhibition, a performance or similar;
- Interview, in which the examination panel asks questions about the work presentation and the project folder.

Duration
- Concert, 10 minutes
- Interview, 10 minutes
- Assessment process, including disclosure of the examination result, 10 minutes.

Assessment
- The examination performance is awarded a grade from the seven-point scale.
- The basis for assessment consists of the work presentation, the project folder and the interview.
- The assessment is based on an overall evaluation of the extent to which the examination performance meets the learning outcomes for the subject, taking into account the location of the examinations in the study programme.
- In the assessment, particular emphasis is given to the artistic result and to how the student throughout the semester has expored different formats of presentation.

Examination panel

One internal common expert (Artistic Development Work, examination supervisor), and a second internal common expert (Composition or Songwriting).

The student´s subject teacher cannot participate in the examination panel.

Pursuant to section 13 of the Assessment Order, the internal common expert (Artistic Development Work) acts as "moderator" and examination supervisor and the second common internal expert (Composition or Songwriting) act as "examiner".

Form
- Individual examination, in which the work presentation may be attended by the student's class.
- As a condition for taking the examination, the student must submit a project folder relating to the artistic production in the previous semester. The project folder must be submitted approximately two weeks prior to the examination. The precise deadline for submission will be set by the Study Administration and stated in the applicable course plan.
- The project folder must include:
  - Project report: (3-4 standard pages), excluding the front page, table of contents, appendices, etc., containing:
    - A summary of the student's artistic production in the previous semester
    - A description of working methods, hereunder reasons for chosen working methods;
    - A description of and reflection on the process and results, hereunder reflections on own listening to own presentation recordings;
    - A description of how the students throughout the semester has explored different formats of presentation;
    - A brief description of the location of the student's own artistic practice in a local and global context, hereunder the presented artistic product as seen in both a present and a historic context.
    - A brief description of how the student during the semester has been working on developing supporting skills and knowledge.
  - Digital documentation representing the student's artistic production in the previous semester. The digital documentation must include recordings from concerts/events/displays, either from within or outside RMC, recorded during the

semester. Submission format: audio WAV, AIFF or MP3 /video: QuickTime or MPV4. Duration: 10 minutes.

Examination description, semester assessment III

<u>Content</u>
The examination is in two parts – work presentation and interview:
- Work presentation, being in the format of a concert, a display, an exhibition, a performance or similar;
- Interview, in which the examination panel asks questions about the work presentation and the project folder.

<u>Duration</u>
- Work presentation, 10 minutes
- Interview, 10 minutes
- Assessment process, including disclosure of the examination result, 10 minutes.

<u>Assessment</u>
- The examination performance is awarded a grade from the seven-point scale.
- The basis for assessment consists of the work presentation, the project folder and the interview.
- The assessment is based on an overall evaluation of the extent to which the examination performance meets the learning outcomes for the subject, taking into account the location of the examinations in the study programme.
- In the assessment, particular emphasis is given to how the student throughout the semester has developed and qualified own artistic practice, by methodologic reflection and by experimental explorations of new methods.

<u>Examination panel</u>
The student´s subject teacher (examination supervisor) and a common internal expert in the subject area of Composition or Songwriting.
Pursuant to section 13 of the Assessment Order, the common internal expert in Composition or Songwriting acts as "examiner", and the student´s subject teacher as "moderator".

<u>Form</u>
- Individual examination, in which the presentation may be attended by the student's class.
- As a condition for taking the examination, the student must submit a project folder relating to the artistic production in the previous semester. The project folder must be submitted approximately two weeks prior to the examination. The precise deadline for submission will be set by the Study Administration and stated in the applicable course plan.
- The project folder must include:

- o Project description: (2 standard pages), drafted in dialogue with the student´s teacher, containing:
  - ▪ Project title;
  - ▪ Reasoned artistic goals;
  - ▪ Description of working modes and methods, hereunder:
    - ● Description of forms of exploration;
    - ● Description of how the student in the semester intends to develop and qualify own artistic practice;
    - ● Description of how the student plans to develop supportive skills and knowledge during the semester;
    - ● Work plan, indicating distribution of working hours.
- o Project report: (5 standard pages), excluding the front page, table of contents, appendices, etc., containing:
  - o A summary of the student's artistic explorations in the previous semester
  - o A description of and reflection on process and result, hereunder:
    - ● A description of how the student during the semester has developed own artistic practice;
    - ● A description of how the student through the artistic explorations in the semester has obtained new knowledge, new skills, new methods and has develop new material;
  - o A brief description of the placement of the student's own aesthetics and method in a local and global context, hereunder reflections on how own methods have been informed by the working methods of other artists.
  - o A brief description of how the student during the semester has been working on developing supporting skills and knowledge.
- o Digital documentation representing the student's artistic production in the previous semester. The digital documentation must demonstrate the development throughout the artistic explorations of the semester and not only the final result. The digital documentation cannot be identical with the work presentation. Submission format: audio WAV, AIFF or MP3 /video: QuickTime or MPV4. Duration: 10 minutes.

Examination description, semester assessment IV

Content

The examination is in two parts – work presentation and interview:
- ● Work presentation, being in the format of a concert, a display, an exhibition, a performance or similar;
- ● Interview, in which the examination panel asks questions about the work presentation and the project folder.

Duration
- ● Work presentation, 15 minutes

- Interview, 10 minutes
- Assessment process, including disclosure of the examination result, 10 minutes.

Assessment
- The examination performance is awarded a grade from the seven-point scale.
- The basis for assessment consists of the work presentation, the project folder and the interview.
- The assessment is based on an overall evaluation of the extent to which the examination performance meets the learning outcomes for the subject, taking into account the location of the examinations in the study programme.
- In the assessment, particular emphasis is given to how the student throughout the semester has informed and developed own practice through exploration of contextual factors – aestetically, methodically, interdisciplinary and societal – and on the artistic result.

Examination panel

One external common expert, one internal common expert (Artistic Development Work), examination supervisor) and one internal common expert (Composition or Songwriting).

The student´s subject teacher cannot participate in the examination panel.

Pursuant to section 13 of the Assessment Order, the external common expert (Artistic Development Work) acts as "moderator" and the internal common internal expert (Artistic Development Work, examination supervisor) and the internal expert (Composition or Songwriting) acts as "examiners".

Form
- Individual examination, in which the concert may be attended by the student's class.
- As a condition for taking the examination, the student must submit a project folder relating to the artistic production in the previous semester. The project folder must be submitted approximately two weeks prior to the examination. The precise deadline for submission will be set by the Study Administration and stated in the applicable course plan.
- The project folder must include:
    o Project report: (4-5 standard pages), excluding the front page, table of contents, appendices, etc., containing:
        ▪ A summary of the student's artistic production in the previous semester;
        ▪ A description of and reflection on the process and results;
        ▪ A critical reflection on relevant quality criteria for own artistic practice;
        ▪ A description of the location of the student's own artistic practice in a local and global context, hereunder how the student throughout the semester has developed the practice through explorations of contextual factors - aestetically, methodically, interdisciplinary and societal.
        ▪ A brief description of how the student during the semester has been working on developing supporting skills and knowledge.
    o Digital documentation representing the student's artistic production in the previous semester. Submission format: audio WAV, AIFF or MP3 /video: QuickTime or MPV4.. Duration: 10 minutes.

Subject description: Bachelor Project (Bachelor Programme in Music (Composition))

For the composer or songwriter, it is of crucial importance to possess knowledge and skills in independent project work.

In the Bachelor Project, the student develops and carries out an extensive project within the field of the main subject Artistic Development Work.

In this work, students apply and utilise their overall professional skills, knowledge and competencies. Students are thus given an opportunity to give their Bachelor study programmes an individual profile, and the project can thereby serve as an indicator in relation to the student's future career and educational choices.

ECTS credits

1st sem.	2nd sem.	3rd sem.	4th sem.	5th sem.	6th sem.	ECTS, total
-	-	-	-	-	20	20

Learning outcomes

At the conclusion of the subject, the student must:

- Be able to develop, plan, implement and evaluate a large, independent project within a topic of the student's choice that lies within the field of Artistic Development Work;
- Be capable, as a composer or songwriter, of creating, practising and communicating music and musical experiences borne by an independent artistic expression;
- Possess skills in composition or songwriting and other technical skills, that support the project;
- Possess knowledge of methods and practices, related to artistic development work;
- Specialisation Composition: Possess knowledge of methods within Composition;
- Specialisation Songwriting: Possess knowledge of methods within Songwriting and text in Danish and English;
- Be able to apply and relate knowledge of methods and practices in artistic development work in own, artistic practice;
- Be able to assess artistic and communicational challenges and make and justify artistic choices;
- Be able to place his or her own artistic practice in a national and international context;
- Be able to reflect, both orally and in writing, on artistic processes and results;
- Be able to communicate reflections on artistic processes and results to colleagues and non-specialists;
- Be able to handle complex and development-oriented situations in educational or work contexts;
- Be capable of identifying one's own learning needs and independently acquiring new knowledge and skills.

Content

The course is based on the student´s project and includes the following areas:

- Work creation through composition/songwriting, improvisation, arrangement and/or music production
- Developing and planning of a public work presentation

- Development of a coherent, recorded and fully produced musical work
- Artistic idea development
- Contextualisation – being able to place one's own artistic practice in a national and international context
- Oral and written reflections on the process – artistic choices and methodology, dialogue with networks and professional environments, etc.
- Oral and written reflections on the result
- Communication of reflections on artistic processes and results to colleagues
- Project work
- Preparation of preview of the project and/or the work presentation as a public dissemination to a wider audience.

The course is defined through a project description, in which the student in dialogue with the project tutor formulates goals, which, in their theme and content, must reflect and support the learning outcomes stated in the subject description as well as a work plan for the project.

Teaching and working modes

The course includes both group lessons and individual instruction, guidance and preparation, and project work.

Group lessons include presentation of partial results for fellow students and critical dialogue, related to the presentation.

The individual instruction includes project tuition and supportive special academic instruction.

Assessment

At the end of sixth semester.

Examination description

Before the exam, the student compiles a project folder, containing recorded music, which in its substance derives from the project. Furthermore, the project folder must contain a project description and a project report.

Content

The examination is in two parts – presentation and interview:

- Presentation: A public work presentation, which in its substance derives from the project. The work presentation can take the form of a concert, a display, an exhibition, a performance, or equivalent.
- Interview: An interview in which the test panel asks questions relating to the student's presentation and to the project folder.

Duration

- Presentation 20 minutes

- Interview, 10 minutes

- Initial assessment: 10 minutes

- Final assessment process and disclosure of the examination result, 15 minutes.

Assessment

- A grade from the seven-point scale and a written statement are awarded for the examination performance.

- The assessment is based on the student's presentation, project folder and interview;

- The assessment is based on an overall evaluation of the extent to which the examination performance meets the learning outcomes for the subject.

- In the assessment, special emphasis is placed on the student's ability, being the artistic responsible, to create a music experience in the room, at the student's artistic and professional level, as well as on the student's ability to reflect.

- The written statement addresses the student's artistic and academic level, and consists of two elements, formulated by the examination panel:

    1. Brief statement on the musical result of the project

    2. Brief statement on the project.

Examination panel

The examination panel consists of a common external expert, a common internal expert (Artistic Development Work, examination supervisor), and a second common internal expert (Specialisation).

Pursuant to section 13 of the Assessment Order, the common external expert acts as "moderator", while the first common internal expert (Artistic Development Work, examination supervisor) and the second common internal expert (Specialisation) act as "examiners".

Form

- Individual examination, organised such that the interview and final assessment, including disclosure of the examination result, take place the day after the presentation.

- As a condition for taking the examination, the student must compile a project folder. The project folder must at the latest be submitted approximately two weeks prior to the examination. The precise deadline for submission will be set by the Study Administration and stated in the relevant course plan.

- The project folder must include:

    o A project description, containing:

        ▪ The project title

        ▪ Reasoned artistic goals

        ▪ Working modes and methodology

        ▪ Academic guidance – reasoned needs and wishes

- - Work plan, indicating specification of the distribution of working hours

  - Requirements in relation to participants, facilities, special equipment, etc.

- A recording of 20 minutes of fully produced music, for which the student is artistically responsible and which in its substance derives from the project. Delivery format: Audio: WAV, AIFF, MP3; video: QuickTime, MPV4.

- Project report, 6 -7 standard pages, standard pages, excluding front cover, approved project description and other appendices. which must include:

  - An account of the artistic considerations and choices during the project, hereunder any changes in the course of the project;

  - A description of methodology and working modes;

  - A critical reflection on processes and results;

  - A brief description of the location of the student's own artistic practice in a national and international context

- Preview, including:
  - Preview of the project and/or the work presentation as a public dissemination to a wider audience (500-800 characters, including spaces)
  - Information about presentation participants.

Curriculum for the Bachelor Programme in Music (Music performance)

Subject description: Artistic Development Work

Artistic development work is the work that a musician undertakes when performing and creating music and musical experiences. For the musician, artistic development work consists of the creation of works through development of ideas and methods, composition, improvisation, arranging and/or production, together with the associated performance. It also includes reflection on the artistic process, context and result. The subject Artistic Development Work takes its point of departure in the artist as project owner and as a partner, and comprises the central element of the programme, in which the student, in a process and product-oriented practice, develops an independent artistic expression as a performing and creative musician.

ECTS credits

1st semester	2nd semester	3rd semester	4th semester	5th semester	6th semester	ECTS, total
12½	12½	12½	12½	-	-	50

Learning outcomes

At the conclusion of the course in Artistic Development Work in the fourth semester, the student must:
- Be capable, as a musician, of performing, creating and communicating music and musical experiences borne by an independent artistic expression;
- Possess skills in instrumental/vocal performance, and other technical skills, that develop and support the student's artistic and educational profile;
- Possess knowledge of methods and practice within live performance;
- Be able apply artistically and qualified formats of performance and presentation, that support the student´s artistic profile;
- Be capable of developing, planning, implementing and evaluating artistic projects as a project owner and as a partner;
- Possess knowledge of methods and practices, related to artistic development work;
- Be able to assess artistic and communicational challenges, choose qualified, creative forms of expression, and make and justify artistic choices;
- Be able to place own artistic practice in a local and global context in terms of aesthetics, method, interdisciplinarity and societal perspectives, at present as well as historically;
- Be able to articulate relevant quality criteria within own artistic practice;
- Be able to reflect on the artistic processes and results, of own and of others;
- Be able to communicate reflections on artistic processes and results to colleagues and non-specialists;
- Be able to apply and relate knowledge of methods and practices within artistic development work in own, artistic practice;

- Be able to handle complex and development-oriented situations in educational or work contexts;
- Be able to independently engage in professional and interdisciplinary collaborations and networks;
- Be capable of identifying one's own learning needs and independently acquiring new knowledge and skills.

Content, common for all semesters:

The teaching is based on the individual student's artistic production and performance, and includes the following areas:

- Planning, implementation, presentation and evaluation of artistic projects, as project owner and as a project partner;
- Live- performance, planning and completion of concerts included;
- Work creation through development of ideas and methods, performance, composition/songwriting, improvisation, arranging and/or production;
- Contextualisation – placing own artistic practice in local and global contexts;
- Oral and written reflection on processes and results;
- Communication of reflections on artistic processes and results to colleagues and non-specialists;
- Reflections on what supporting skills and competencies are relevant for the development of own artistic profile.

Specific content for each semester:

1st Semester
The semester has a special focus on commencing studies, study preparedness, learning environment. Working on different types of listening perspectives on which basis different types of dialogue about works and processes are established.
In the semester, emphasis is on process and productivity, hereunder establishing an experimental and exploring practice. A focus on being able to identify own learning needs and being able to articulate reflections on the artistic processes of the semester.

Method focus: The student´s methods are effective in terms of own practice.

Contextual focus: To articulate an individual history of inspiration.

2nd Semester
The semester has a special focus on live performance, hereunder resolving artistic processes in the format of concert/presentation. The work is about documentation of live concerts and reflections on these documentations. The student recognises own basis of knowledge and skills and articulates own learning needs.

Method focus: To articulate, test and on this basis to reason own methods.

Contextual focus: To inform oneself in terms of relevant fields and traditions.

Written reflection in relation to drafting exam report.

3rd Semester
Focus on method development.
Work is about developing and qualifying own practice on the basis of methodologic reflection as well as experimental explorations of new methods. To re-new one´s expression through method awareness. Developing diversity in method. Continuation of work with written reflection, related to drafting project description and report.

Method focus: Development of method.

Contextual focus: Mapping of method context; reflection on how other artists are working.

4th Semester
Focus: To inform own artistic practice by a wider context.

Method focus: Interdisciplinar contextual awareness as an element in the methodologic reflection of the student.

Contextual focus: Interdisciplinary context, artistic development work, umwelt, knowledge context, society. Articulation of the contribution of the student within the field in which the work of the student is placed.

Work on critical reflection on relevant quality criteria in own artistic practice.

Teaching and working modes
The teaching takes the form of scheduled teaching modules. It includes group lessons and individual instruction, guidance and preparation, and project work with evaluations and presentations. Mostly, the group lessons are peer-to-peer based with a focus on learning from student to students and student-centred learning, by which the teaching takes it´s outset in the development of the artistic and broader profile of the individual student.

Assessment
- Semester assessment I, end of the first semester
- Semester assessment II, end of the second semester
- Semester assessment III, end of the third semester
- Semester assessment IV, end of the fourth semester

Examination description, semester assessment I

Content

The examination consists of two parts – work presentation and interview:
- Work presentation: The student presents one or more works that are the result of the previous semester's artistic work. The works may be presented live or in the form of recordings.
- Interview: The examination panel asks questions about the work presentation and the artistic work of the previous semester.

Duration
- Work presentation, 10 minutes
- Interview, 10 minutes
- Assessment process, including disclosure of the examination result, 10 minutes.

Assessment
- The examination performance is awarded the assessment Approved/Not approved.
- The basis for assessment consists of the work presentation and the interview.
- The assessment is based on an overall evaluation of the extent to which the examination performance meets the learning outcomes for the subject, taking into account the location of the examinations in the study programme.
- In the assessment, particular emphasis is given to how the student has established, developed and focused the student's practice throughout the semester.

Examination panel

The student's subject teacher (examination supervisor) and a common internal expert in the subject area of Instrumental/Vocal Performance.

Pursuant to section 13 of the Assessment Order, the common internal expert in Instrumental/Vocal Performance acts as "examiner", and the student's subject teacher as "moderator".

Form
- Individual examination, in which the work presentation may be attended by the student's class.
- The student is responsible for ensuring the presence of any desired collaborational partners at the examination.

Examination description, semester assessment II

Semester assessment II serves as an assessment of the first year of study and must be passed before the end of the fourth semester to allow the study programme to be completed.

Content

The examination is in two parts – concert and interview:
- Presentation:

o   The student gives a concert with a repertoire of the student's own choice;
- Interview, in which the examination panel asks questions about the concert and the project folder.

Duration
- Concert, 10 minutes
- Interview, 10 minutes
- Assessment process, including disclosure of the examination result, 10 minutes.

Assessment
- The examination performance is awarded a grade from the seven-point scale.
- The basis for assessment consists of the concert, the project folder and the interview.
- The assessment is based on an overall evaluation of the extent to which the examination performance meets the learning outcomes for the subject, taking into account the location of the examinations in the study programme.
- In the assessment, particular emphasis is given to the artistic result and to how the student throughout the semester has expored different formats of performance and presentation.

Examination panel
One internal common expert (Artistic Development Work, examination supervisor), and a second internal common expert (Instrumental/Vocal Performance).
The student´s subject teacher cannot participate in the examination panel.
Pursuant to section 13 of the Assessment Order, the internal common expert (Artistic Development Work) acts as "moderator" and examination supervisor and the second common internal expert (Instrumental/Vocal Performance) act as "examiner".

Form
- Individual examination, in which the concert may be attended by the student's class.
- As a condition for taking the examination, the student must submit a project folder relating to the artistic production in the previous semester. The project folder must be submitted approximately two weeks prior to the examination. The precise deadline for submission will be set by the Study Administration and stated in the applicable course plan.
- The project folder must include:
  o   Project report: (3-4 standard pages), excluding the front page, table of contents, appendices, etc., containing:
    - A summary of the student's artistic production in the previous semester
    - A description of working methods, hereunder reasons for chosen working methods;
    - A description of and reflection on the process and results, hereunder reflections on own listening to own concert recordings;
    - A description of how the students throughout the semester has explored different formats of performance and presentation;

- A brief description of the location of the student's own artistic practice in a local and global context, hereunder the presented artistic product as seen in both a present and a historic context.
- A brief description of how the student during the semester has been working on developing supporting skills and knowledge.
  - Digital documentation representing the student's artistic production in the previous semester. The digital documentation must include recordings of concerts from either within or outside RMC, recorded during the semester. Submission format: audio WAV, AIFF or MP3 /video: QuickTime or MPV4. Duration: 10 minutes.

Examination description, semester assessment III

Content
The examination is in two parts – work presentation and interview:
- Work presentation, being in the format of a concert, a display, an exhibition, a performance or similar;
- Interview, in which the examination panel asks questions about the work presentation and the project folder.

Duration
- Work presentation, 10 minutes
- Interview, 10 minutes
- Assessment process, including disclosure of the examination result, 10 minutes.

Assessment
- The examination performance is awarded a grade from the seven-point scale.
- The basis for assessment consists of the work presentation, the project folder and the interview.
- The assessment is based on an overall evaluation of the extent to which the examination performance meets the learning outcomes for the subject, taking into account the location of the examinations in the study programme.
- In the assessment, particular emphasis is given to how the student throughout the semester has developed and qualified own artistic practice, by methodologic reflection and by experimental explorations of new methods.

Examination panel
The student´s subject teacher (examination supervisor) and a common internal expert in the subject area of Instrumental/Vocal Performance.
Pursuant to section 13 of the Assessment Order, the common internal expert in Instrumental/Vocal Performance acts as "examiner", and the student´s subject teacher as "moderator".

Form

- Individual examination, in which the presentation may be attended by the student's class.
- As a condition for taking the examination, the student must submit a project folder relating to the artistic production in the previous semester. The project folder must be submitted approximately two weeks prior to the examination. The precise deadline for submission will be set by the Study Administration and stated in the applicable course plan.
- The project folder must include:
  - Project description: (2 standard pages), drafted in dialogue with the student´s teacher, containing:
    - Project title;
    - Reasoned artistic goals;
    - Description of working modes and methods, hereunder:
      - Description of forms of exploration;
      - Description of how the student in the semester intends to develop and qualify own artistic practice;
      - Description of how the student plans to develop supportive skills and knowledge during the semester;
      - Work plan, indicating distribution of working hours.
  - Project report: (5 standard pages), excluding the front page, table of contents, appendices, etc., containing:
    - A summary of the student's artistic explorations in the previous semester
    - A description of and reflection on process and result, hereunder:
      - A description of how the student during the semester has developed own artistic practice;
      - A description of how the student through the artistic explorations in the semester has obtained new knowledge, new skills, new methods and has develop new material;
    - A brief description of the placement of the student's own aesthetics and method in a local and global context, hereunder reflections on how own methods have been informed by the working methods of other artists.
    - A brief description of how the student during the semester has been working on developing supporting skills and knowledge.
  - Digital documentation representing the student's artistic production in the previous semester. The digital documentation must demonstrate the development throughout the artistic explorations of the semester and not only the final result. The digital documentation cannot be identical with the work presentation. Submission format: audio: WAV, AIFF or MP3 /video: QuickTime or MPV4. Duration: 10 minutes.

Examination description, semester assessment IV

Content
The examination is in two parts – concert and interview:
- Presentation:

o The student gives a concert with a repertoire of the student's own choice;
- Interview, in which the examination panel asks questions about the concert and the project folder.

Duration
- Concert, 15 minutes
- Interview, 10 minutes
- Assessment process, including disclosure of the examination result, 10 minutes.

Assessment
- The examination performance is awarded a grade from the seven-point scale.
- The basis for assessment consists of the concert, the project folder and the interview.
- The assessment is based on an overall evaluation of the extent to which the examination performance meets the learning outcomes for the subject, taking into account the location of the examinations in the study programme.
- In the assessment, particular emphasis is given to how the student throughout the semester has informed and developed own practice through exploration of contextual factors – aestetically, methodically, interdisciplinary and societal – and on the artistic result.

Examination panel
One external common expert, one internal common expert (Artistic Development Work), examination supervisor) and one internal common expert (Instrumental/Vocal Performance).
The student´s subject teacher cannot participate in the examination panel.
Pursuant to section 13 of the Assessment Order, the external common expert (Artistic Development Work) acts as "moderator" and the internal common internal expert (Artistic Development Work, examination supervisor) and the internal expert (Instrumental/Vocal Performance) acts as "examiners".

Form
- Individual examination, in which the concert may be attended by the student's class.
- As a condition for taking the examination, the student must submit a project folder relating to the artistic production in the previous semester. The project folder must be submitted approximately two weeks prior to the examination. The precise deadline for submission will be set by the Study Administration and stated in the applicable course plan.
- The project folder must include:
  o Project report: (4-5 standard pages), excluding the front page, table of contents, appendices, etc., containing:
    ▪ A summary of the student's artistic production in the previous semester;
    ▪ A description of and reflection on the process and results;
    ▪ A critical reflection on relevant quality criteria for own artistic practice;
    ▪ A description of the location of the student's own artistic practice in a local and global context, hereunder how the student throughout the semester has

developed the practice through explorations of contextual factors - aestetically, methodically, interdisciplinary and societal.

- A brief description of how the student during the semester has been working on developing supporting skills and knowledge.

o Digital documentation representing the student's artistic production in the previous semester. Submission format: audio WAV, AIFF or MP3 /video: QuickTime or MPV4. Duration: 10 minutes.

For the performing and creative musician, it is of crucial importance to possess knowledge and skills in independent project work.

In the Bachelor Project, the student develops and carries out an extensive project within the field of the main subject Artistic Development Work.

In this work, students apply and utilise their overall professional skills, knowledge and competencies. Students are thus given an opportunity to give their Bachelor study programmes an individual profile, and the project can thereby serve as an indicator in relation to the student's future career and educational choices.

ECTS credits

1st semester	2nd semester	3rd semester	4th semester	5th semester	6th semester	ECTS, total
-	-	-	-	-	20	20

Learning outcomes

At the conclusion of the teaching in the Bachelor Project in the sixth semester, the student must:
- Be able to develop, plan, implement and evaluate a large, independent project within a topic of the student's choice that lies within the field of Artistic Development Work;
- Be capable, as a musician, of performing, creating and communicating music and musical experiences borne by an independent artistic expression;
- Possess skills in instrumental/vocal performance, and other professional skills, that support the project;
- Possess knowledge of methods within Instrumental/Vocal Performance;
- Possess knowledge of methods and practices, related to artistic development work;
- Be able to apply and relate knowledge of methods and practices in artistic development work in own, artistic practice;
- Possess knowledge of practices and methods within artistic development work;
- Be able to assess artistic and communicational challenges and make and justify artistic choices;
- Be able to place his or her own artistic practice in a national and international context;
- Be able to reflect, both orally and in writing, on artistic processes and results;
- Be able to communicate reflections on artistic processes and results to colleagues and non-specialists;
- Be able to handle complex and development-oriented situations in educational or work contexts;
- Be capable of identifying one's own learning needs and independently acquiring new knowledge and skills.

Content

The course is based on the student´s project and includes the following areas:
- Performance and work creation
- Developing and planning of a public concert

- Development of a coherent, recorded musical work
- Artistic idea development
- Contextualisation – Being able to place one's own artistic practice in a national and international context
- Oral and written reflections on the process – artistic choices and methodology, dialogue with networks and professional environments, etc.
- Oral and written reflections on the result
- Communication of reflections on artistic processes and results to colleagues
- Project work
- Preparation of preview of the project and/or the concert as a public dissemination to a wider audience.

The course is defined through a project description, in which the student in dialogue with the project tutor formulates goals, which, in their theme and content, must reflect and support the learning outcomes stated in the subject description as well as a work plan for the project.

Teaching and working modes
The course includes both group lessons and individual instruction, guidance and preparation, and project work.
Group lessons include presentation of partial results for fellow students and critical dialogue, related to the presentation.
The individual instruction includes project tuition and supportive special academic instruction.

Assessment
At the end of sixth semester.

Examination description
Before the exam, the student compiles a project folder, containing recorded music which in its substance derives from the project. Furthermore, the project folder must contain a project description and a project report.

Content
The examination is in two parts – presentation and interview:
- Presentation: A public concert with a repertoire which in its substance derives from the project;
- Interview: An interview in which the test panel asks questions relating to the student's presentation and to the project folder.

Duration
- Presentation 20 minutes
- Interview, 10 minutes
- Initial assessment: 10 minutes
- Final assessment process and disclosure of the examination result, 15 minutes.

Assessment
- A grade from the seven-point scale and a written statement are awarded for the examination performance.
- The assessment is based on the student's presentation, project folder and interview;
- The assessment is based on an overall evaluation of the extent to which the examination performance meets the learning outcomes for the subject.
- In the assessment, special emphasis is placed on the student's ability, being the artistic responsible, to create a music experience in the room, at the student's artistic and professional level, as well as on the student's ability to reflect.
- The written statement addresses the student's artistic and academic level, and consists of two elements, formulated by the examination panel:
    1. Brief statement on the musical result of the project
    2. Brief statement on the project.

Examination panel
The examination panel consists of a common external expert, a common internal expert (Artistic Development Work, examination supervisor), and a second common internal expert (Specialisation). Pursuant to section 13 of the Assessment Order, the common external expert acts as "moderator", while the first common internal expert (Artistic Development Work, examination supervisor) and the second common internal expert (Specialisation) act as "examiners".

Form
- Individual examination, organised such that the interview and final assessment, including disclosure of the examination result, take place the day after the presentation.
- As a condition for taking the examination, the student must compile a project folder. The project folder must at the latest be submitted approximately two weeks prior to the examination. The precise deadline for submission will be set by the Study Administration and stated in the relevant course plan.
- The project folder must include:
    o A project description, containing:
        ▪ The project title
        ▪ Reasoned artistic goals
        ▪ Working modes and methodology
        ▪ Academic guidance – reasoned needs and wishes
        ▪ Work plan, indicating specification of the distribution of working hours
        ▪ Requirements in relation to participants, facilities, special equipment, etc.
    o A recording of 20 minutes of music, for which the student is artistically responsible and which in its substance derives from the project. Delivery format: Audio: WAV, AIFF, MP3; video: QuickTime, MPV4.
    o Project report, 6 -7 standard pages, excluding front cover, approved project description and other appendices. which must include:

- An account of the artistic considerations and choices during the project, hereunder any changes in the course of the project;
- A description of methodology and working modes;
- A critical reflection on processes and results;
- A brief description of the location of the student's own artistic practice in a national and international context.
  - Preview, including:
    - Preview of the project and/or the concert as a public dissemination to a wider audience (500-800 characters, including spaces);
    - Information about concert participants.