



## Reflection-based Artistic Professional Practice

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# LAB HANDBOOK

## Practical Guides

Part of the “Module Handbook” (Intellectual Output 2)

## Imprint

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## Table of content

1. Practical Guide Lab 1.....	<a href="#"><u>3</u></a>
2. Practical Guide Lab 2.....	<a href="#"><u>6</u></a>
3. Practical Guide Lab 3.....	<a href="#"><u>11</u></a>
4. Practical Guide Lab 4 ...	<a href="#"><u>14</u></a>
5. Practical Guide Lab 5.....	<a href="#"><u>16</u></a>
6. Practical Guide Lab 6.....	<a href="#"><u>19</u></a>

## LAB 1 | OSLO

### Developing Critical Reflection in Artistic Research

#### Target group

BA, MA and PhD students in music study programmes, particularly those with special interest in artistic research.

#### Duration and intensity of the Lab

5 days, approximately 6 hours each day, but split in two sessions with 90 min break if it takes place online. In an online Lab it is especially important to allow time for individual work, off screen.

#### External experts needed

It is recommended that all instructors, presenters and/or workshop leaders have experience in artistic research (not necessarily in music), and can familiarize with the suggested methods

#### Group size

Each breakout-group should include 4-5 students, plus moderator. A higher number may give room to be passive, while smaller groups offer too little variation and too much responsibility on each participant. The total number of participants in the Lab can be high, if it takes place online, providing that there are moderators for each group.

#### Interdisciplinary potential

The Lab can be interdisciplinary. It is recommended that the moderators for each breakout-group and each workshop leader are experienced in leading / teaching interdisciplinary artistic research.

## Related musical disciplines

The Lab benefits from variation in musical disciplines, and it is recommended to include composers, performers, improvisers from different traditions.

## Skillsets of teachers

It is recommended to engage teachers with an experience in artistic research, that are willing to collaborate across the different levels of experience (BA, MA, PhD) and across different disciplines. The flat hierarchical organization of the breakout-groups asks for teachers that also can take to role of the moderator.

## Availability of materials for the students

Material for students has been posted on Research Catalogue. This includes 3 information letters, links for preparatory work, and a questionnaire, handed out in the weeks before the Lab, and workshop methods, handed out during the Lab. See Documentation for this material. The outcomes from each workshop were submitted by each participant and uploaded to a process-canvas on Research Catalogue during Lab week.

## Preparation needed by participants (or not)

Feedback on questionnaire before the Lab, familiarize with artistic research projects, and their methods, presented by teachers during the Lab.

## Infrastructural needs (rooms, media, technique, ...)

If online: Zoom / Teams and individual workspace for the participants. All participants need to be able to record sound and our video to be uploaded on the process canvas in Research Catalogue.

If on situ: enough rooms to allow for individual work for all the participants, including needed instruments, microphones, speakers, amplifiers etc.

## Suggestions of expected outcomes

Learning about artistic research processes of other students and researchers, developing skills in generating and documenting reflections both in words and as music.

## Student assessment

Willingness to unfold work processes, and not only finished works.

## LAB 2 | GHENT

### Developing Cognitive Skills for Artistic Research in Music

#### Target group

This lab is aimed primarily at artist-researchers engaged in an intensive individual project – so probably PhD or perhaps Masters students. The most appropriate stage would be early enough in students' projects for this lab to provide material input to their thinking.

#### Duration and intensity of the Lab

The duration of such an event is a major decision: it needs to be long enough to be effective, short enough to be practicable. A working week was appropriate in the 'bootcamp' case. This necessitated arrival for everybody on a Sunday in order to commence work immediately Monday morning; the uniform pattern of daily work must be established immediately.

#### Schedule:

##### Six months before:

Selection of subjects, identification and invitation of teachers  
Issue of call for students

##### Three months before:

Selection of students

##### Four, two and one month before:

Individual and group meetings with teachers to ensure common understanding and purpose, to compare strategy and materials, and to determine practicalities

##### During the project:

After an initial introduction on the first day, establishing the spirit, aims and rhythm of the project with students, the daily timetable is uniform through the week. To balance the curve of attention and energy through the day, the sequence of taught subjects changes daily.

09:00 – 10:30 Teaching session 1

10:30 – 11:00 Coffee

11:00 – 12:30 Teaching session 2

12:30 – 14:00 Lunch

14:00 – 15:30 Teaching session 3

15:30 – 16:00 Tea

16:00 – 19:00 Homework

16:00 – 19:00 Tutorials – consultation with teachers

## External experts needed

The selection of subjects and teachers is paramount; this initiative relies above all on the quality of the teachers. The intensity of this lab requires that the teachers each have an original but well-established pedagogical approach, and are able to quickly, sensitively and empathetically create an effective group learning situation. It is therefore likely that institution will have to look beyond its own walls to identify such individuals.

## Group size

The structure of the Rapplab project implied a body of twelve students (two from each participating institution). In the event, Covid circumstances meant that eleven were able to attend. A group of this scale proved ideal: larger, and it would be difficult to maintain full engagement with every student; smaller, and there would be less sense of a student community and of the wide range of research interests they bring. Critical mass is important to establish the broad relevance of the subjects being taught, and for students to see the number of possible common

threads that might emerge. A size limit is necessary to maintain intimacy and the encourage the full, continuous engagement and support for all students. The necessary close mentoring would also be difficult for teachers to maintain with a group larger than twelve.

### Interdisciplinary potential

In its intensive focus on three areas of study, none of which directly questions of artistic research or the students' individual projects, the bootcamp is inherently interdisciplinary. It strengthens students' capacity to investigate their own topics by training them in three new sets of conceptual techniques – in this particular case, two from other disciplines but highly generalisable, and one from music but both strict and abstract.

### Related musical disciplines

In the case of the three subjects chosen for this lab, we can see that Critical Reasoning relates to thought in general, Sixteenth Century Counterpoint to a major underlying principle of Western art music, and Creative Programming to every musical discipline as it now exists in the digital world. These would be relevant to artist researchers in any musical field.

### Skillsets of teachers

It is critical that the teachers involved are not only experts in their field, but are expert and experienced teachers. This crucially includes the capacity to engage with a group of artist-researchers who a) bring a wide range of backgrounds, experience and interests, and b) have already established a substantial degree of intellectual maturity and independence if thought.

### Availability of materials for the students

Any practical requirements or preparation are shared with the students in advance of the bootcamp, and they are reminded in the week before. This might include necessary equipment (e.g. laptop etc.). Handout summaries are provided at the end of



teaching sessions, to avoid unnecessary continuous note-taking, along with instructions for that day's homework.

### Preparation needed by participants (or not)

Preparation with the teachers and students is paramount – in terms of course materials and equipment, but also of understanding the ethos and aims of the project. However, no subject-specific preparation is required of the students, in keeping with the intensive, constrained nature of the lab.

### Infrastructural needs (rooms, media, technique, ...)

Physical requirements are minimal:

- a large, light, quiet, airy space of which the joint community of students and teachers can have ownership for the duration.
- Beamer, sound and whiteboards for the teachers
- Students require only laptop, pencil and paper
- Spacious table provision, so that each student has sufficient working space
- In this case, Arduino microprocessors (in cheap generic versions – a few euros each) and cable were supplied for all students

### Suggestions of expected outcomes

The immediate outcome is that students should have an enjoyable, enriching, and stimulating week, following which they find new perspectives as they return to work on their individual projects. In the longer term, it is hoped that the skills acquired are sufficiently well-established to contribute to the expansion and coherence of students' thought and practice as they develop in their careers.

### Student assessment

Monitoring student 'success' in terms of 'mastery' of the subjects being taught would be contrary to the ethos of the lab. However, careful, incremental teaching engaging the whole group, and the structure of planned homework with the provision of daily tutoring sessions to make sure that nobody is left behind, should ensure that every student feels they have satisfactorily and usefully assimilated the teaching.

## Module evaluation

Evaluation is carried out in three stages.

At the beginning of the week:

A questionnaire interrogating the expectations and specific knowledge and experience of students.

At the end of the week:

A questionnaire interrogating the general and specific learning experience of students in the course of the project.

Six months after the project:

A questionnaire interrogating the further contribution this experience has had on students' further work.

## LAB 3 | COLOGNE

### Embodied Reflection in Artistic Practice

#### Target group

Students of Bachelor, Master and PhD level in study programmes of music and dance, particularly those with a specific interest and curiosity in the field of artistic research

#### Duration and intensity of the Lab

5 Day workshop with approximately 6 hours per day

#### External experts needed

Regarding the strong interdisciplinary approach of intertwining music and dance practices it is recommended to involve experts in music and dance practice as well as in improvisation.

#### Group size

10-20

#### Interdisciplinary potential

The Lab and its focus on “embodied reflection” builds on the premise that dance and music practices can enrich each other in manifold ways: in gaining new knowledge by focusing on the sensorial and bodily apparatus, in relating sound and movement and in widening the understanding of listening and sounding as deeply embodied practices.

#### Related musical disciplines

The Lab includes perspectives from various cultural and social fields of research: sociology of space, theory of perception, gender and feminist theory, sound studies, phenomenology, theory of the senses. The Lab benefits from the participation of composers, improvisers, performers, dancers, choreographers, and pedagogists, musicologists and researchers in dance theory.

## Skillsets of teachers

It is recommended to involve teachers especially from dance and musical practice and improvisation. In addition, and in order to carry out the workshops about “Reflection as Sensing Sound, Space and Movement” and “Reflection as Multisensory Inquiry” some preparation in the field of sound studies and in sociology of space are recommend. For this further literature references are provided in the specific chapters of the Lab Handbook (tbd).

## Availability of materials for the students

Materials for students have been posted on the RAPP Labs Website, including 3 information letters in preparation of the Lab, workshop sheets and interview material (please check the various materials available under “Documentation”). Artistic results (audio files, written documents, pictures and videos) carried out by the participants have been posted on the RAPP Labs internal web-platform.

## Preparation needed by participants (or not)

Formulating a short abstract of their current research interest and about their experiences in interdisciplinary practices.

## Infrastructural needs (rooms, media, technique, ...)

Various spaces should be used for the conducting of the workshops: outside in public space (Workshop Sensing Sound and Workshop Walk and Talk), insided in rehearsal studios and dance studios (Workshop Multisensory Inquiry and Workshop Reflection as a Holistic Phenomenon of Music, Dance and Movement).

## Suggestions of expected outcomes

Improvisational knowledge between dance and music and between wording, sounding and moving.

Elaborative experiences in realizing the embodied potential of one's own artistic practices and how this potential can enhance individual artistic outcomes.

Improvisations and Performances based on the workshop sections.

Learning new epistemological ways of defining what music could be more than sound.

## Student assessment

Ability to critically reflect on and with their own bodily perceptions in music or in dance

Willingness to lose one's own comfort zone and cooperate with other participants from related artistic fields

## LAB 4 | VIENNA

### Transculturality in Artistic Reflection

#### Target group

Students at Bachelor / Master / Doctoral level

#### Duration and intensity of the Lab

At least 5 or 6 days with a selection of very different workshops,  
with a minimum of 2 workshops per day (each 3 hours)

#### External experts needed

Each workshop needs an external expert, ideally from a different  
field of experience

#### Group size

Between 8 and 14 students

#### Interdisciplinary potential

Students of any discipline related to music, theatre, filmmaking

#### Related musical disciplines

All

#### Skillsets of teachers

As diverse as possible

#### Availability of materials for the students

Depends on the selected workshops

**Preparation needed by  
participants (or not)**

No

**Infrastructural needs  
(rooms, media,  
technique, ...)**

Depends on the content of the various workshops

**Suggestions of expected  
outcomes**

In sum a certain degree of confusion and culture shock is  
desirable, encouraging the students to start their own reflection

**Student assessment**

This could only happen in a feedback session after the  
workshops, maybe also in a collective performance session,  
which should then happen a few months after the workshops

## LAB 5 | TALLINN

### Exploring Musical Identities: Autoethnography

#### Target group

Masters and PhD level artistic researchers, particularly those with concerns regarding social hierarchies and identity in the field of music.

#### Duration and intensity of the Lab

5 Day Bootcamp approximately 6 hours per day.

#### External experts needed

It is recommended that all instructors have personal experience regarding the methods presented in the lab. This does not mean that instructors need to be experts in Autoethnography, but that they can relate to participants from their own experiences in applying such methods towards themselves.

#### Group size

10-20

#### Interdisciplinary potential

Potential for making connections between multiple disciplines through the concept of identity.

#### Related musical disciplines



It is recommended to include participants from various musical backgrounds. The lab benefits from the participation of composers, improvisers, performers and songwriters.

### Skillsets of teachers

Artistic research background, collaborative, experimental, team focused. A diverse team is recommended, including composers, performs, improvisers, and musicologist.

### Availability of materials for the students

Additional Resources posted on the Rapp Lab Website. These include examples of Autoethnographic text, memory timelines, interview questions, and object reflection.

### Preparation needed by participants (or not)

Short biographical Text sent in advance, particularly focused on areas of concern to the individual participant.

### Infrastructural needs (rooms, media, technique, ...)

Various Spaces should be used for conducting exercises. It is recommended to use spaces which have a potent cultural response for musicians such as: concert halls, practice rooms, libraries, etc. Use of different spaces for memory and interview exercises is beneficial. It is recommended that participants use only pen and paper for writing and note taking exercises.

## Suggestions of expected outcomes

Autoethnographic Texts, Memory Timelines, Hyperbolic  
Narratives

## Student assessment

Ability to reflect on Identity as related to their artistic practice

## LAB 6 | ROME

### Conscious Improvisation: A Deep and Functional Approach

#### Target group

Master students, pre-doctoral students, and doctoral students (all from different Departments: Dance, Sing, Piano, Violin, Composition, Electronic Music, Early music, Music Education, Brass).

#### Duration and intensity of the Lab

Five days according to the following schedule /Monday-Friday:

10:30-11:30 lectures / Milena Cappabianca, Adriano Ercolani, Raffaele Di Mauro, Duilio D'Alfonso, Fiorella Battaglia.

12:00-13:00 workshops / Carla Conti, Manish Madankar, Victor Vertunni, Valeria Vespaziani, Nando Citarella, Marko Miladinoč, Daniele Roccato.

14:00-15:00 working groups;

15:30-16:30 presentation;

17:00-18:00 discussion.

#### External experts needed

Because of its interdisciplinary focus, the Lab 6 called on five external experts: a psychoanalyst (Milena Cappabianca), a literary critic (Adriano Ercolani), an ethnomusicologist (Raffaele Di Mauro), a philosopher (Fiorella Battaglia) and some performers musicians (Manish Madankar, Victor Vertunni, Valeria Vespaziani, Nando Citarella) and a poet (Marko Miladinoč).

#### Group size

This kind of Lab involves working groups, the minimum number of participants is 12. The Lab 6 was attended by 18 students.

## Interdisciplinary potential

Interdisciplinary potential is one of the pillars of the Lab 6. Each day is dedicated to a different discipline: Psychoanalysis, Indian culture, Neapolitan Song, Musicology, and Philosophy. Further interdisciplinary perspectives can consider fields such as Inclusive Education, Critical thinking, Sociology, Neuroscience, Semiotics, Digital Technology, and Artificial Intelligence, Gender Studies.

## Related musical disciplines

Improvisation is correlated to a wide range of musical disciplines, since every musical practice (instrumental, vocal, composition, electronic music, jazz) has provided for improvisation throughout its performative aspect development, and the Lab 6's related musical disciplines were Music Analysis, Aesthetics, Ethnomusicology.

## Skillsets of teachers

Teachers' skills can cover a wide range of areas: performance, composition, conducting, analysis, history, etc. With regard to working groups and discussions, teachers' skills should also include teamwork, communication, leadership, critical and creative thinking.

## Availability of materials for the students

Each lecturer/artist/performer provided students with materials for reflection (articles) or for performance improvisation (especially musical notes, sketches).

## Preparation needed by participants (or not)

No preparation was required prior to the Lab 6.

### Infrastructural needs (rooms, media, technique, ...)

A room large enough to accommodate all participants during lectures and workshops by lecturers/artists, as well as for presentations of group works and plenary discussions of the Lab 6; at least three/four medium-size rooms for working groups; computer/projector/screen (for lecture); musical instruments (for working groups).

### Suggestions of expected outcomes

Participants, through their questions/answers and the video recording of their working group performances/discussions, will be able to consider how much improvisation, in its broadest sense, brings out unexpected, unfamiliar, unknown aspects of their musical practices (especially in a group context), and how this can contribute to a relevant reflection on their artistic professional practice and research.

### Student assessment

Student evaluation will be determined in credits by the institution to which they belong. Each participant received a certificate of attendance from the institution that organised the Lab 6, the Conservatory of Music "Santa Cecilia"- Rome.

### Module evaluation

Each institution will evaluate the module according to the student's course of study, so that 'Improvisation - A Deep and Functional Approach' can be recognised as: elective subject, compulsory subject, credits for free seminars, etc.