Artistic Development
– A Course Introduction

Kunstnerisk Udviklingsarbejde (KUA)
at Rhythmic Music Conservatory

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Preface

This course introduction aims to give an overview of the subject Artistic Development at Rhythmic Music Conservatory (RMC), Copenhagen. In this text, just as inside RMC, the subject goes by its Danish headline, **Kunstnerisk Udviklingsarbejde**, and the abbreviation **KUA**.

At RMC, the KUA subject is generally the main subject for all performance and composition students, across levels (bachelor and master). Informed by the characteristics of (but not identical to) Artistic Research, the KUA subject follows the student's process from the first day of the bachelor study programme until the final project/ final concert during the graduation exams.

The text intends to function as a reference guide for bachelor and master students. For master students at RMC who took their bachelor's degrees at other institutions, the course introduction can be used to get to know the KUA concepts that fellow continuing RMC students are already familiar with from their bachelor studies. In addition, 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.

An earlier (2022) edition of this text carried the title "KUA Compendium". We aim to create a more extended collection of writings in the future, 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 emerged from a collective development process between the KUA teachers, the management and the research department at RMC, from the early steps towards the creation of the KUA subject, and up until today. For their invaluable, generous, on-going, highly inspirational contributions, I want to thank, in chronological order according to their participation in developing the KUA subject, permanent staff members Henrik Sveidahl, Lars Brinck, Hanne Boel, Claus Finderup, Søren Kjærgaard, Torben Snekkestad, Kasper Tranberg, Niels Lyhne Løkkegaard, Sharin Foo, Anders Mathiasen, Soffie Viemose & Nikolaj Hess. I also want to thank the many other staff members from other subjects, as well as temporary teachers, guest lecturers, external censors, etc., for their contributions.

A special thanks to the students, whose dedicated work and constructive criticism has been crucial to the development of the subject.

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On KUA in general

The purpose of KUA

KUA is about **sharing** your artistic process with your fellow students. By making your work process and considerations transparent for others, you will get a deeper understanding of your process and development.

KUA is about **reflecting** on the artistic process of you and your fellow students. Your methods and your methodology will benefit greatly from understanding the motivations behind the work process of you and others.

KUA is about understanding the **methods and methodologies** of your own process. We will encourage you to test your methods, change your methods, and to "build" new methodologies in your work. This will enable you to develop or change your music, and to become better at responding to changes in conditions or formats in your artistic practice.

KUA is about **discussing** perspectives on each other's process and work. You will get to know different modes of dialogue on artistic considerations. We will work on giving and receiving feedback, and on responding respectfully and constructively to presentations by each other. Being able to give empathetic, nonjudgmental, and specific response to the work of fellow students will be beneficial for you in order to collaborate constructively with others in your professional life. On top of this, it is likely to help you nourish a constructive, empathetic inner dialogue with yourself.

KUA is about understanding your own **learning needs** and articulating learning ambitions. We will work on mapping and acquiring the supporting skills that you need, whether these relate to compositional, instrumental, performance-related, technical, or technological dimensions. You will learn more from your artistic work when asked to articulate the learning outcome and when reflecting on future learning ambitions.

KUA is about **seeking information**, knowledge, and inspiration, from outside of your own process, and from outside of your go-to sources. And it is about considering your music-making as not only driven-from-the-inside-and-out, but also as a *response* to calls, needs, practices, knowledge traditions outside of yourself. No matter what you are interested in (for example in terms of aesthetics, methodologies, formats, topics, technologies, etc.), there will be information and knowledge out there that could broaden your perspective and deepen your understandings. Knowledge of relevance is not limited to that of other music makers who sound like you, but will be found across genres, disciplines, generations, cultures, etc.

KUA is about understanding your own work **in relation** to other music & other art. We will aim for making the KUA feedback sessions let you hear your own music through the ears of your fellow students, and to get to know some of the associations that listeners experience in your music. You will work towards being able to articulate what constitutes your contribution to the field you work in.

KUA is about **creating, performing, and communicating music and musical experiences**, borne by an independent artistic expression.

Activities in and between the KUA classes

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

During lessons, the students share their artistic process with their fellow students. They bring their own work to the class and present their music in the form of for example: sketches, compositions, recordings, improvisations, live presentations, productions, videos, process documentations, mixes, mappings, scores, etc. Naturally, not only the actual work, but also the process is discussed, and there will be a dialogue about the student's thoughts, motivations, intentions, plans, process, methods, rituals, aspirations, reasons, reflections, struggles, strategies, learning goals, considerations, investigations, and findings.

We also talk about how the fellow students perceive the music. This includes the listening experience and the observations we make regarding the work. We discuss the diverse meanings 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 is 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 the 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 the work, document the process, read, listen, research other people's work and so forth. KUA is a

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[1] At the time of writing, each semester comprises 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.

subject that requires extensive work between classes, counting for around half of the total workload of the entire full-time study time, depending on which study year we look at[2].

The KUA teachers are artists and educators. Members of tenured KUA staff are all obligated to carry out artistic research.

Premises and historical background

At RMC, the entire education philosophy has taken a significant turn since around 2010 and is still undergoing changes. Some of the defining changes occurred between 2010 and 2015, and were related to certain *premises, conditions* and *decisions* 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 across *all* genres within 'rhythmic music'[3].
-   The realisation that if the institution is not defined by one or limited genres of music, the entire teaching and learning philosophy would need to be reconsidered.[4]
-   The decision that RMC would teach music as a contemporary art form across all genres, not as cultural heritage studies[5]. This means that while all genres are welcome, students are expected to aim towards contributing to developing the field of music, whether it is through renegotiating the properties of the music, or inventing new solutions to old problems, or just leaving a slight mark on the chosen kind of music.
–   The genres that RMC educates within are characterised by a labour market situation with limited public support, very few *permanent* job positions, and a lot of freelance work. This calls for the students to be capable of reinventing themselves, changing methods and perspectives, not just while studying, but also in their future professional lives.

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[2] On the bachelor study programme, KUA (and, respectively, Bachelor Project) currently takes up between 12,5 and 20 ECTS, or around 40-70 % of the 30 ECTS that define full-time study for one semester.

[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 applications of the term, it means everything that is not European Classical Music – though many RMC students create 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 courses on this. If future applicants are interested in an education with a cultural heritage approach, there are a number of other institutions around the world to choose from.

- To prepare 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 generalised knowledge from one process to another, to become their own teachers, to understand how their music sounds from the outside, and to let their processes be informed by the outside world – these 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 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 educational approach is central to the RMC study programmes, not just because responding to fellow students' work will allow learning to flourish (it will). Our ambition is to create a culture in which the students share perspectives on each other's work. Doing so will empower students (among other things) to build on not only inherited knowledge traditions. They will also encounter and discuss their own generation's experiences and value judgments, while constantly encountering new perspectives regarding their work.
- The teacher's role in this is not that of being a gatekeeper of taste, or an expert in what the most relevant sounds of tomorrow are. But, the teacher is still needed to teach, from an artistic perspective, how to qualify 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 allows everyone to grow and learn.

The development of the didactical concepts in the KUA subject was historically *caused* by the first RMC decision listed above: opening the study programmes 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 as well.

Learning outcomes

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

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[6] Much more on this in later chapters.
[7] See the KUA curriculum, regularly updated, thus not directly linked here, but can be accessed through rmc.dk. See the appendix for the 2022 version of the curriculum learning outcomes.

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

At RMC, we believe that to succeed in achieving these outcomes, the student will need a variety of supporting skills, roughly grouped into categories such as:
- **Supporting technical skills** (whether in composition, song writing, 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 which technical skills are needed, and which kind of teaching the particular student needs in terms of instrument skills, composition methodologies, production expertise, for example.

Relations to artistic research practices

It is no coincidence if some readers find that so far everything sounds quite related to artistic research practices[8]. When creating the KUA subject, we at RMC looked deeply into the artistic research traditions around Europe. However, while KUA is central to the study programme from the first year of the bachelor studies, our aim is not to base the entire programme 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 more material-focused, or less discourse-oriented than what is expected in most European artistic research programmes.
I personally believe that a central quality of 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.

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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.

Interaction and mutual expectations

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 among students as well as staff members. In order for this to work, certain expectations have to be met.

A student at RMC can expect:
- that the RMC study programme 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 their practice,
- that fellow RMC students and staff will respond respectfully, but also critically to the work of the student,
- that RMC believes in the student's potential – which also sometimes means posing questions, if the work of the student has not 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 of the student:
- that the student maintains an active, on-going artistic practice,
- that the student is ready to present work and considerations to their fellow students, even when it is not yet finished,
- that the student is willing to reflect on their own practice, and 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 willing to share reflections on their own work, as well as on the work of others,
- that the student is prepared to 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 has agency in the artistic process, including when it comes to taking the entrepreneurial steps to realise their artistic ideas, and

- that the student can work with others and work alone.

For further information on what can be expected in terms of the above dimensions, RMC students can visit the "Values, frameworks, conditions and expectations at RMC" site on the RMC intranet.

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. In order for this to be beneficial for everyone, it is important to be highly aware of the framework around the dialogue in the KUA class. This chapter is not a text on listening as such. It focuses on which types 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 a 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 allow everyone in the class to learn from what is taking place – not only the student who is presenting their work. We want to empower the students to draw their own conclusions, while helping them arrive at new perspectives regarding 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 kind of 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 side note 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 to follow). 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[10]. The hesitation in this chapter towards normative judgment is not to say that no assessments should ever take place (in which case we would have a hard time finding our future students among our numerous applicants). Rather, the

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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

[10] 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, as set in the curriculum description, approved on 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).

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, this is not important.

In some models, the presenting student 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:
Presenting student (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** (which elements, parameters, relations, can we agree on hearing/seeing in the work)
  - **experience** (which personal, emotional, embodied, spiritual, interpretive, etc. responses are we experiencing)
  - **associations** (which 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 the intentions behind it).

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. It is a point in this model that the listener might choose to assume that everything in the music sounds exactly as intended.

To explain the core of the model, consider the following very simplified model of the artist, the artwork, the listener and the world around them[11].

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[11] As have been stated by among other Simon Waters, Adam Pultz Melbye and Jonathan Impett, such a sender-carrier-receiver model of music is of course unable to describe what actually takes place in music creation or musicking, whether it be in terms of embodied experience, conscious decision-making, overall cognition or actual information flow. The model lacks among other things the situatedness and the feedback mechanisms of the interaction with instruments, the entanglement with matter, and the contextuality embedded into the music making process. However, this chapter is not about how we can understand the epistemic nature of music or music-making, but how to develop a constructive vocabulary for responding to work presented by peers and fellow students. And with this aim in mind, let us follow the logic of the model for a while, to consider where it can lead us.
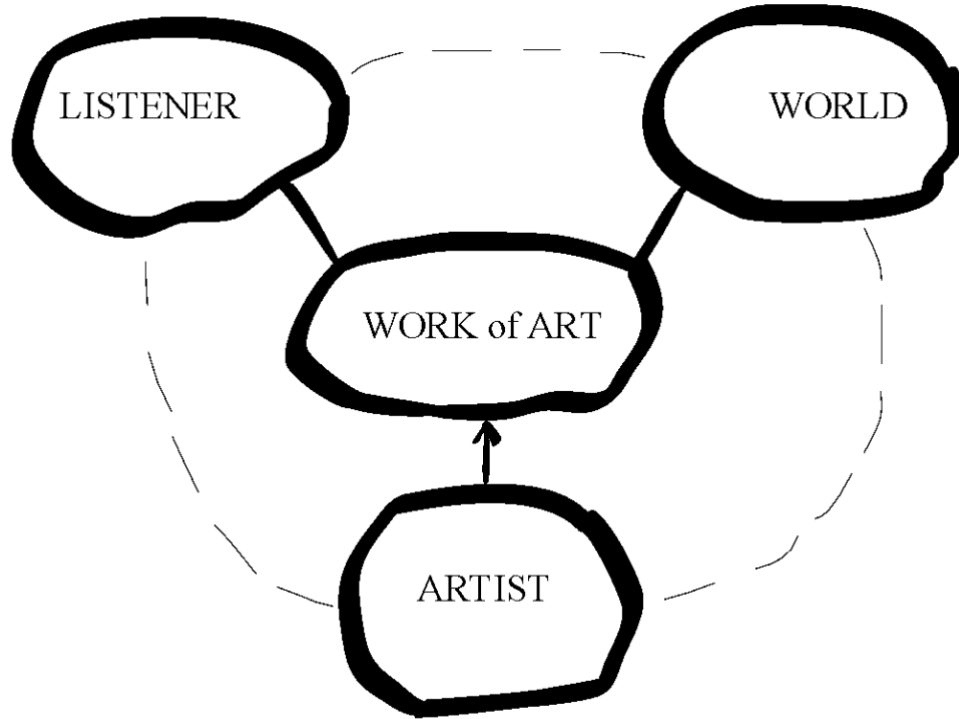
The artist has made a work of art, the listener hears it, and the work forms a relationship to the surrounding world (whether it is the world of music or the world in general). Of course, this is highly simplified, but I will get back to why I believe the model can clarify certain perspectives.

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

Listener's perspective:

LISTENER
experience

WORLD
associations

WORK of ART
observations

ARTIST
- perceived intentionality/
- guesses about
  the process
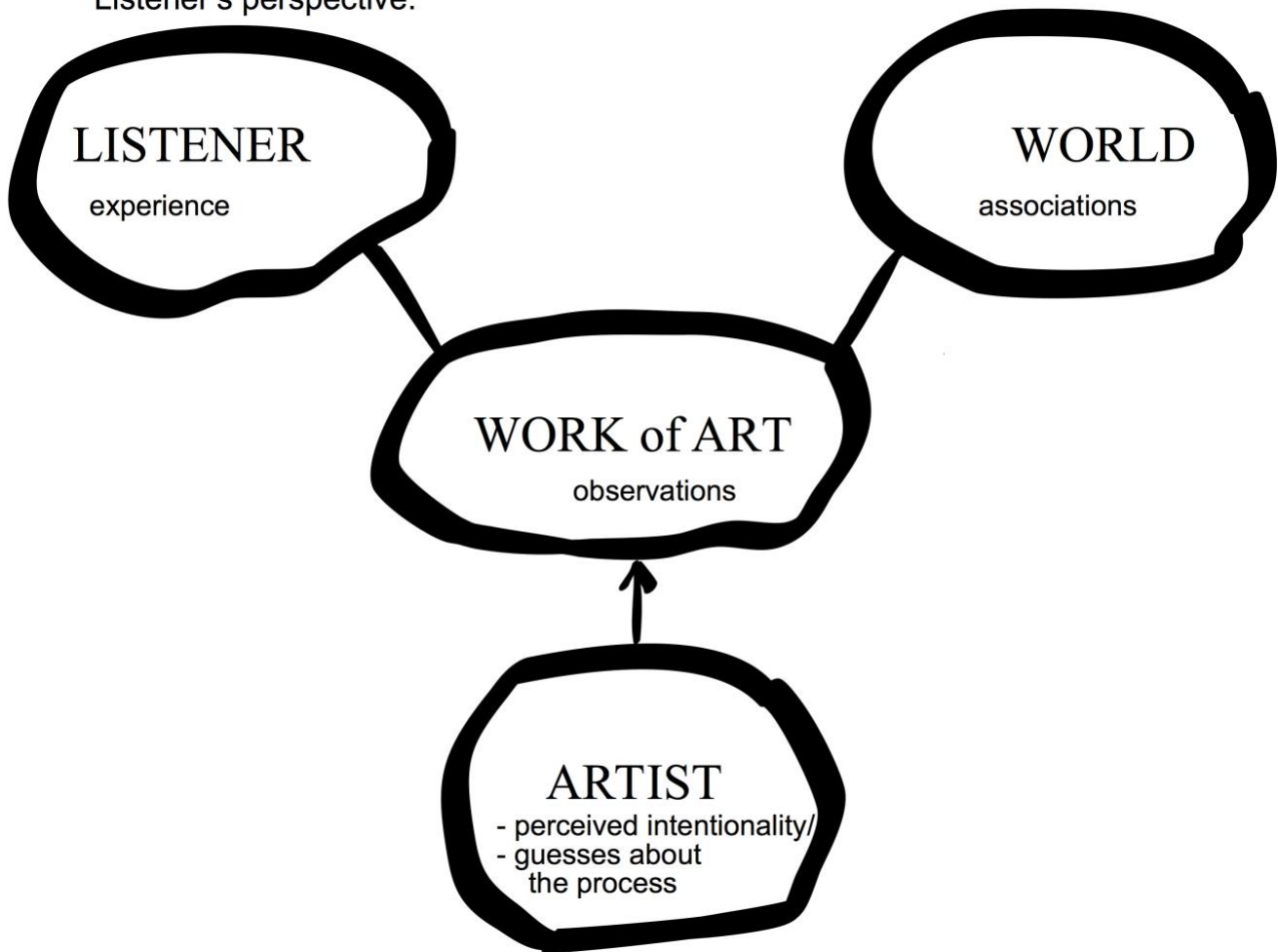
"Observations" is the listener speaking about the work of art.

"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 judgements 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 the listeners questions.

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 on what input is most needed up front, can be a valuable learning process in itself.
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 gains 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 judgement).
Along a similar line of thought, the model could include the presenter explaining intentions and methodologies up front, but this 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 which topics they need response to.
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. With this model, there is also a risk of confirming the presenting student's perspectives, and of leaning into "asking for permission to do the work the way the presenting student already does 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 the presenter questions.

In one version of this model, the listeners have listened to the work in advance and have prepared their questions beforehand.

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 with the process and about the presenter's intention. By choosing all the answers, the presenter risks being 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 students 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 in an early phase of an artistic process, e.g. at the beginning of a semester project. If the presenter is about to get started with a process, this model can shed 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 for the presenter, it can be helpful to revisit the diagram 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? Beware that the starting point might have been a response to a situation or condition given by the context. However, even in that case, what was the intenion behind the response?

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: which 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's perspective 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

The name of this model is a salute to "close reading", the response model still in abundant use at creative writing courses around the world, including the traditions for how to respond to students' work at e.g. Forfatterskolen. Close reading has ties to New Criticism, a literary movement originating in the USA in the 1930's, with an approach focusing on only the text, not on historical or biographical background[12]. Whether close reading or New Criticism would be able to cover all aspects of contemporary literature or art is not the point here (spoiler: it won't), as long as the approach is not the only one used.

The model could work like this:
The presenting student says absolutely nothing up front, not even whether it is a sketch or a finished production, whether the music is improvised or pre-composed, who participated, when or how it was made.
The music is played.
The presenter does not participate in the discussion of the piece. Having the presenter physically sit outside of the circle, or not at the table with the other students, can help clarify the roles; statements are not directed at the presenter, but instead shared among the listeners.
The responders may not ask the presenter questions, but only discuss what they have heard between themselves, 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 be much less confrontational than they expected. For the presenter, not having to defend or answer any statements makes it clear that this is not about the presenter, 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 undramatic when the presenter witnesses the dialogue without responding to it. For this model to work in a class of new students, having experience with the non-normative reactions in model 1 can be a valuable requirement for the responders.

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[12] 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 short 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 describe 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?
   - which kind of impact do you hope this music will make?
   - 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 what they experienced with each other, without the presenter being part of discussion. Presenter takes notes on what is being said.
3) After the discussion, the presenter´s written "artist statement" is read aloud. In the end, the presenter can share what they especially take home from the discussions.

I have met teachers who suggest that this model should only be used when students have become very familiar with the critique classes. The model can 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 disconcerting at all. As is often the case, it will mostly depend on how much trust the students have in each other.

Model 6: Music about Music

Roles:
The presenter – the person who 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 not crucial whether or not the listeners have heard the piece in earlier presentations/ concerts, or if the piece is recently made or not.

2) All respondents listen to the presenter's piece up front, and they find another piece of music, not created by the presenter, that they are reminded of when listening to the presenter's music. This other piece is hereafter named the association track.

The association track must be a specific composition, by a specific artist, in a specific recorded (or filmed) version. Responders do not need to articulate why they perceive the two pieces to be related. Be aware 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: which other music springs to mind for the listener?

3) All the listeners must send information about the association tracks in advance and *only* to the DJ: Title, artist name, and (optional) suggested fade in timecode.

4) Once the DJ has received and collected the list of association tracks, the DJ will prepare a mixtape with 1-2 minutes from each of the association tracks for the presenting student. The DJ is responsible for all decisions on the order, fade in locations, crossfades etc.

5) 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. Everyone else encounters them for the first time, in the mixtape.

6) 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 could collapse the model into a smaller (more personal/relational) experience.

7) Optional: the presenter shares 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 give verbal language the central role that it normally has 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 one's 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 in several sources[13]. Further reading on the model is recommended. Here is a very short version:

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

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 independently 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, in a more interpretation-based way, and still leave normative judgement out of the discussion. It can become a "what is this about" kind of question. I am personally sceptical 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 from the Amsterdam School of Arts, the Das Theatre feedback method is explained in detail online[14].

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[13] 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
[14] The exact link seems to change over time. As of August 2023, the following link was active: https://www.atd.ahk.nl/en/opleidingen-theater/das-theatre/study-programme/feedback-method/. The link contains a video of 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 on March 10th, 2021. With limited online access to the PDF, I have chosen to quote quite extensively from the text here.

Here are the main points, in the form of a shortened direct quote from the Das Theatre's 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.
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 own view, 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 independently of the full version.

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

Marvin Bartel's writing on visual art class response concepts revolves around points similar to the above texts, but it is nonetheless included here for additional perspectives. At the time of writing, I believe Bartel's concepts have not been tested that much at the RMC, but I find his perspective relevant. I will quote from www.bartelart.com, especially from "*Empathic Critique as Discovery Session*"[15].

"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."

Bartel's writings explain the concept more as a philosophy or strategy, than a model. However, 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 from each other quite a lot.

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

The following five step model is close 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 organisation or a community, not an individual artist, is being coached. Collectively determining "what should be" and creating the "what will be" should not be part of a class *decision* for the students' work, as the conclusions on future actions should be up to the presenting student(s). But for facilitating the dialogue between collaboration partners, the five-step model above might be useful. However, applied in a KUA class, a modified version of Appreciative Inquiry could go like this:

1) The presenter states what part/dimension of the work the presenter needs feedback on. As an optional addition, the presenter can explain which ideals about music the presenter takes as a starting point in this work. Then the work is played/presented.
2) The listeners articulate, "what works" in the piece, in a way that relate to the part/dimension of the work that the presenter asks about. This response should not be based solely on the listeners' preferences, but must relate to the ideals and considerations that the presenter has laid out.
3) The 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 do we learn as listeners when hearing the work? Which other interesting 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 are relevant.
5) Optional: The class discusses what could be a constructive series of actions towards the imagined future version of what the presenter is interested in.

Final notes on feedback models

With all the models that we have developed and used for the KUA classes at RMC, we aim to *avoid* speaking in normative response patterns such as valuations, corrections, instruction and judgment. (For example, there may be a place and time for instruction, but that time and place is ideally not in the KUA class.) In a similar category, still with limited relevance, seemingly less problematic ones can be found: suggestions, advice and opinions.

The reader might also have noted that in most models there isn't a part reserved for "praise". It might feel great to praise each other's work, but as stated in *The Inner Game of Tennis*, "Compliments are criticisms in disguise. Both are used to manipulate behaviour, compliments are just more socially acceptable."[16] In addition to this, compliments also risk becoming inflated over time, and they can become 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 won't need one person telling the other whether they did the right thing. Every time the discussion touches on right or wrong (or great vs. not-as-great), we limit 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, consider starting the response with a statement like "thank you so much for sharing".

Below is a graphic diagram of some of the positions and topics mentioned in this chapter, and how they could be mapped out in terms of:
- Whether statements (or discussion topics) 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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[16] Timothy Gallwey, 1974.

non-judgmental reactions

Observations of actual work
Actual listener's **experience**
Listeners' **associations**

Intended properties of the work
Intended listeners' experience
Artist's associations and inspiration

Perceived intentionality
Listeners' guesses about process & method
Perceived **meaning**

Actual intention
Actual process and method

Intended meaning

Questions from presenter

Listeners' **interpretations**

presenter is NOT part of the discussion

Open questions from listeners

presenter IS part of the discussion

Loaded questions from listeners

Opinions

Valuations

Advice

Suggestions

Corrections

Judgements

Instructions

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 primary 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 in 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 also possibly limit the presenter's chances of receiving *unexpected insights* from the listeners[17].

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

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[17] 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 seriously outweighed the elements in the top left square in the discussions. Even though this text is primarily about first and second cycle education, it strikes me that there seems to be a risk in certain AR seminar traditions of allowing the *intended* work to take a lot of the focus, and for the *actual* work to not be dealt with much, if at all.

On Method

The term *method* stems from the Greek Methodos. It has had multiple meanings over time, but in our case, it is 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 seek[18].

Applied to an art education reality, in addition to 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 which order?
- What are the rituals and routines in your practice?
- How is the relation between, on one hand, 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 concerning the intention behind the work.

For some students, there will be a piece of music (large or small) in need of being made or finished at the time. In that case, finishing the work will seem to be the primary 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 obtaining the intended result will still be a relevant methodological discussion). In addition to these objectives, the student and the institution will have learning ambitions surrounding the process. For example, the student may have long-term intentions to achieve 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 these learning ambitions, through on-going work, will once again become methodological choices.

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[18] The explanation I present here is not intended to be contrary to, but rather a parallel addition to, the regular understanding of scientific methods. The aim is NOT to give even a brief explanation of scientific methods, but to talk about the methodologies that artists apply in their artistic practice. In this text, mainly focusing on a first and second cycle approach to art education, I will insist that choices of method for an artist can be practical, embodied and deal 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 for example 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:

<p style="text-align:center">The term method</p>

<p style="text-align:center">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.</p>

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

> Side note 1, on *aims*: Quite a few artists would probably agree with Marvin Bartel with regards to "the art product as the mere leftovers of the art process – which is the important part"[19]. 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 arts 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.

> Side note 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 organising your work routines in general. If the reader requires that kind of information, there will be multiple sources outside of this text, for example use some of the tools from Studenterrådgivningen[20], or try searching online for "study methods", "study technique", "studieteknik", "organising freelance work", "deep work" etc.

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[19] https://www.bartelart.com/arted/critique08.html - last accessed June 15th, 2022
[20] 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 be more specific, the following long list of methodological questions might provide clarity 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 with another answer could be interesting.

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

When you *do* involve other people, are they musicians, composers, listeners, other performers, non-music-collaborators, transdisciplinary partners, or something else?

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

Which kind of decisions do you leave to your collaborators, and with how much freedom, 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.)

By what means do you communicate with your collaborators?
(Sheet music/ verbal instruction/ audio files/ full score/ ritual/ metaphor/ graphic notation/ discussion/ fictions/ exercises/ asking questions/ briefs/ singing together, etc.)

What are the tech tools and instruments in use?
(Writing music on 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.)

Is the technology being used as intended by the inventors of the technology, or deliberately against the intended approach?
(For example, hacking/ tweaking technology for new /wrong/ low-fi/ deconstructed use, beyond or against the ideas of the inventors, etc.)

Do you allow your gradual learning process with new technology/ tools to be documented in your work, or do you "wait until mastering the new tools before using them"?

Do you allow the continual arrival/ invention of new technology to continually alter your artistic process?
Do you allow the arrival of new technology to change your ideas of what a work of music is?
Do you allow the arrival of new technology to change your ideas of where and how the audience will encounter your music?

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

In which 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?

In which ways does your physical set up allow your embodied interaction and muscular cognition?
(Considering or changing your set up's requirements for example direction, distance, force, of your physical movements at/on/around the instrument/DAW/platform/stage etc. to access other mental resources.)

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 sequence/ DAW-file, graphic sketch etc.)

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

How does 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.)

Do you make use of alter egos, personas, masks, or similar "acting techniques", to allow your ideas to take unexpected turns?

Which kinds of iterative processes are in play; are some outputs treated as new inputs?
(For example, sampling - resampling/ cutting up text to make a new text, then cutting up the new text. Or as in 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: which layer is created first? If section-by-section: Which sections are created when?)

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

To what extend is the process open for unexpected results, unexpected insights, different from the original intentions?

To what extend does the chosen working modes allow the artist to follow through on emerging new possibilities, and not only revert to the original plan?

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?
(For example, if you aim for an end format like a song with a beat, or a solo cello piece, does this prevent you from starting the process with field recordings or resampling, etc.?)

In what order are the above considerations decided on?

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 regarding how to develop or 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 do not come out as intended.

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

What kind of operations 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*[21] and *Scamperr*[22].

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[21] 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 centred 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

[22] "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

Methodological progression

In the KUA curriculum, we have decided to differentiate the methodological focus for each semester of the bachelor programme[23].

To start with, we expect that students can maintain an active, constructive artistic practice at the beginning of their studies. 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 be meaningless.

The first semester, in terms of method, focuses on the students immersing themselves in a constructive learning environment. The subject description 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 their 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 defend 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 once again turns things up a notch: The focus is on developing or changing the student's methods. Beyond the curriculum description, this semester has the nickname "the method *development* semester". The curriculum states that the semester is about "… developing and qualifying own practice based on 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 of changing the student's music, or reinventing their 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 go back to their original patterns, but with a new understanding of what is outside of their regular methodological habitats. Others will move on with very different practices and expressions

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

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

In the 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 favourite 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 the student's own practice, but always is related to other practices too, other people, other perspectives.

In the fourth semester, with a general focus on "informing the student's 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 disciplines, and beyond art, with a curiosity for methodologies (not just inspiration) from outside their regular domain.

In the curriculum, the content of the fifth semester is the "External Collaborative, Integrated Project", or EKIP. The EKIP semester integrates the subjects KUA, Music Education (DK: Musikpædagogik), and Entrepreneurship, into one integrated module. As such, the EKIP semester contains a continuation of the KUA progression, while also broadening the perspective in terms of the concepts around what art and art pedagogy is, and what the role of the artist can be.

During the EKIP semester, methodological considerations across all the above-mentioned perspectives are integrated, combined, and expanded. The students make group projects, with a requirement of involving external partners, some of whom might be non-musicians. This often involves making music together with others, and for others. In many EKIP projects, the students will engage as artists in potentials or purposes that lie outside the traditional domains of art.

The collaborations with others will of course *inform, expand,* and *frame* the students' choices of methods. A central methodological question in this semester will be: When working with these people, for this purpose, how does that inform the artistic methodology?

More details on the EKIP semester will be described with more elaboration in future texts.

The sixth semester comprises the Bachelor project semester. In the final project, methodological considerations will be a mix of the above perspectives, with an enhanced 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*"[24]. 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:

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, can interact with, or will be affected by
the music, the artist, and the artistic process.

This can mean considering:
- What music/art/sociocultural conditions have informed the artist's choices,
- Which kind of traditions this music relates to,
- Which current field of music that the sounding music relates to,
- Where the work is going to *work* – in which venues, places, situations, the music will be realised and meet an audience – and to which expected effect?
- Which societal conditions, limitations and needs the work responds to, or addresses,
- Where the professional arena for expressions like this is located, and how other artists operate in this arena (practically, economically, artistically etc.),

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

- How the professional scene operates around expressions like this, and how this could be challenged/developed,
- Which other music/art informs the listener's understandings and expectations, and associations,
- Which traditions of knowledge and methodologies, outside of the artist's own practice, are relevant to this process,
- How this music is situated in terms of its community, its genre(s) or subgenre(s), its scene, the music industry, and the outside world,
- How the work/practice attempts to engage with leading artists within its field,
- What the roles of the listener are - in and around this music, where are the listeners, who are they,
  and
- Which topics, trends, and discourse in art or in society in general 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 of these categories.

Understanding what is going on 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 which ideas, worldviews, or methodologies the artist can come up with, there will be relevant information out there, somewhere, on someone else's work with similar ideas.

In the sciences, contextual understanding is a prerequisite to any research; only through an investigation into which research has been done, will it be possible to decide whether any new knowledge has been created. In this perspective, the scientific context will define whether the research contributes to existing knowledge. In the arts, though less strict, something similar is at stake: only through our knowledge of the closely related artistic context can we understand

whether the artwork brings about new experiences/ sounds/ structures/ vibrations/ narratives etc. It is an open question to what extent the artform of music is ready for this degree of contextual criticality – and to what extent (and in which genres) such a translation of contextual concepts is fruitful for music.

Reflections on context will always be multidimensional. In the following section, I will introduce a terminology about "strands" and "dimensions" of context[25].

Strands of Context

Personal history/ inspiration

For some students and teachers, the dialogue on context gravitates towards refining a narrative of the student's personal path up until that point in time. This can involve describing important life circumstances or retelling the story of when and how the student realised that music would be a central part of their life. It can be the list of personal musical influences, inspirational figures, which artists or styles of music were listened to, in which 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 section, 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 encounter music similar to the music you make today for the first time?
What were crucial turning points in your artistic development, and which 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 favourite artists?
How did your favourite artists inform your concepts of what quality is, during your early years/
        early career?
Which criteria of quality do you think you still share with your early role models?
Who did you look to when you needed inspiration or guidance?
Do you still belong to the tradition that you came from?

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

Tradition

In addition to the personal narrative, it is 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 is important to orientate yourself not only towards the music you have known for a long time, but also to dig deeper into which music your current practice is related to.

> Side note: If you radically change your approach during your studies, 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 favourite artists 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 composers from the past that we all must know of. However, every work of art will in itself be related to other art from earlier periods, including works that the artist does now know of. The student is encouraged to research the historical background for the specific kind of music they make.

Clarifying questions on tradition:
Which artists from earlier periods have made music that is similar to what you do, and how does your music relate to this affinity?
Within which traditions did you start to make music?
Which traditions are you now related to?
Which traditions are relevant not only for your past development, but for your practice today?
How have these traditions evolved in earlier periods? (Who were influencing your influences?)
How have these traditions evolved all the way up to today? (Who are the followers of your musical
    ancestors, besides yourself)
Do you see historical connections now that you were not aware of earlier?
What, for you, defines the qualities of the music of your musical ancestors?
How did your musical ancestors in earlier periods relate to THEIR present?
How did your musical ancestors relate to their place/scene/community?
What music would I need to know, in order to understand how your music is similar to, and
    different from, related music of earlier periods?
Which methodological concepts from earlier periods 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. It requires that students whose favourite artists are predominantly historical, rather than contemporary, ask questions such as: which artists today are also fans of the music that you are interested in, and how do they reinterpret that tradition, based on living and being active now? Having an interest in the field will mean not only being interested in the *talent* of contemporary artists, but also understanding their *choices* and *reasons* in relation to a certain 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 in.

Clarifying questions on the current field:
*Which artists in the world today make 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 with?
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 for example 80's post punk, or 60's song writing, 70's Afrofuturism,
 30's cabaret; - who else living and creating art today, 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 in your current artistic context?
From your perspective, where is the most interesting art of our time taking place?
Which questions do 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 it as not just a static level of excellence, but as tendencies, questions, aims and unsolved mysteries that point to the future[26]. When we narrate the tendencies in the field as *questions, aims and investigations*, we already imagine possible future paths in the field. This can enable us to consider in what ways our own work could contribute to the field. For some artists,

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[26] 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?

there is a sense of urgency in their work, whether it is on behalf of the genre, the art form 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 contains your artistic fingerprints, even if they are still not consciously known to 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 relating to through your music?
Which direction do you wish 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?
Do you imagine 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 recognise your work, compared to other similar artists?
Which kinds of experiences 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 says something about the time we live in?

Dimensions of Context

In the above section, the four strands – personal inspirational history, tradition, current field and contribution – were all explained with a primary focus on how the student's 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, among other things:
- sonic/musical/aesthetical properties
- methodology,
- research & knowledge,
- transdisciplinary perspectives,
- technology,

- community,
- listener roles, listener interaction, listener participation,
- the music industry,
- 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 talk about backgrounds, traditions, circumstances, environments, conditions, surroundings, etc. We talk about artistic methods, research, knowledge, technology, etc. And we talk 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 like you do?
Who works with similar visuals?
How do their sounds inform your 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 favourite musicians/ composers/ songwriters/ producers?
Who works with processes and practices like yours?
Which artists from other aesthetics than your own have used methods like yours?
Who deals with similar working methods, in or beyond music?
How can their methods inform your choices of methods?
How does their experience and reflections on their method inform your process?
In what way is this relevant to you?
How do 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 has written about concepts related to your project?

Who has made interviews, talks, podcasts, etc., which 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 which ways is your process informed by relevant thoughts, knowledge and research from the outside?

How is this relevant to you?

Transdisciplinary context

What happens in other domains than music and how is this related to your project?

From a very broad view, which topics beyond music are relevant for you to consider through your practice and through your projects? This could include other art disciplines, 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 other than music relevant to your practice?

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

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

How 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?

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

In what ways does the listener interact, contribute, 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 can 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 relationship between this practice and the music industry?

Which other platforms than those in the traditional music industry could be relevant for realising your music in 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 in general, etc. – or these could be considered included in the above headlines; central parts of the technology and ecology discussions have to do with knowledge, possible new methods, society, transdisciplinary perspectives, listener experience, etc.

In any case, the "dimensions of context" are manifold, 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 perhaps 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 side note 1: The point here is not that this awareness of what exists in the world is *consciously* present in any creative process at all times. However, in any education, orientating yourself towards the material as well as towards 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 prioritised in any education. Artists who do not know what has gone before and what is currently happening in their art form will have little knowledge on whether 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 could 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 into 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 has been completed. Ideally, contextual awareness is part of reasoned decisions early in the timeline of a project plan.

Context side note 2: It is part of the point here that the context grows 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 of the semesters of the bachelor study programme[27].

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

As a basis, we expect that students are curious about the fields and traditions that they are related to, at the beginning of their education, and that their work already shows tendencies of contributing to existing practices.

The first semester, in terms of context, focuses 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 student's own perspective.

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 are encouraged to investigate how other relevant artists work: how do similar sounding artists work, and how do similar working artists sound?

In the fourth semester, as described above, the focus is on informing the student's own artistic practice in 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 forward asked questions about the contribution of their practice within the field.

As mentioned in the chapter on method, the fifth semester comprises the "External Collaborative, integrated project", a.k.a. EKIP - integrating KUA, Music Education (Musikpædagogik) and Entrepreneurship, into one module. Through group projects with external partners, contextual reflections across all the above-mentioned strands and dimensions are combined and integrated. The students' collaborations with others during the EKIP semester will of course inform, expand and frame the context of the projects. Central contextual questions in the semester could be:
  - Who will the students work with? Who is it for?
  - What are their situations, backgrounds, opportunities, limitations, abilities, needs?
  - What is the call from the world/ the society/ the community?
  - Which kinds of situations is the project responding to?
  - How can the project contribute to the given situation, through an artistic practice?
  - What are the potentials of each specific project in term of possible future employment options?

More dissemination on the EKIP semester will take place in future texts.

In the sixth semester, the Bachelor project semester, all the strands and dimensions of context are expected to interact with each other. 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 only the method and the artistic intention must be considered, but also which 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". Instead, we use the term "individual specialisation". The student chooses which supporting skills to focus on in the specialisation lessons, after a dialogue with their 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 improve, this semester?
- *Which* supporting skills do you want to improve, 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 tuition, 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 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.

The chosen teacher must be approved by the student's main supervisor (KUA teacher), as well as by the administration. Some of the requirements for having the student's 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 student's 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 student's decision on choice of individual specialisation is to be settled a few weeks into the semester. The number of lessons per semester, and the deadline for applying for the

lessons vary from 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 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?
Which future artistic ideas emerge from this practice?
Which future specialisation needs are pinpointed through the current specialisation work?

Reflections on quality criteria

What does it take for you to think that your music has succeeded?
What characterises 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 to be the important roles of art in society.

Before we dive into this vast and complex topic, let us notice that philosophers have tried to define the terms *quality* and *artistic quality* for at least two and a half thousand years, with 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."[28]

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 we are in, I will quote Lars Bent Petersen, headmaster at The Royal Danish Academy of Art, from a discussion we once had:
"It is art, if it makes you questions whether it is art"[29] ... leading to the following questions of quality:
- *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.

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[28] From the online Stanford Encyclopedia of Philosophy, https://plato.stanford.edu/entries/art-definition/, 2018 version, retrieved August 30th, 2022.
[29] In conversation with Lars Bent Petersen, Copenhagen, 2013

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

Most (but not all) art reviews and music reviews seem to measure the work up against certain criteria, in order to decide whether the work succeeds. Statements on artistic quality in reviews often fall into some of these categories (in no specific order):
   - Considering whether the work brings something new to the field,
   - Whether the work relates to the place and time in which it is presented,
   - Whether the work relates to the people and the lived experience of the spectators,
   - Considering whether the artist's own artistic intentions are realised 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 personally relate to/ resonate with the work
   - Whether the reviewer agrees morally or politically with the messages they perceive in the work,
   - Measuring the work according to the reviewer's personal taste and opinions,
   - Etc.

Many interviews with artists will include statements on what the artist aims to do, 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 to be the most relevant criteria for their work to have succeeded.

A more local, RMC related example of a set of criteria can be found in the RMC artistic research peer review criteria, "SITRE". External peer reviewers of the artistic research undertaken by RMC staff are to review the dissemination, using the following five criteria:
Is the work/ dissemination/ project:
   - Significant: Does the reviewer experience a significant artistic statement within its contexts in an international perspective?
   - Informed: Does the reviewer understand how the artist is informed in relation to the field(s) and context within which this project is oriented?
   - Transparent: Does the reviewer acquire adequate and lucid insight into the artistic researcher's experiments, inquiries, arguments and decisions leading to the presented artistic result?

- Relevant: Does the 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 the 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 (abbreviated BAC, in the rest of this chapter) created a system called "Quality metrics"[30]. The system contains 11 questions, which can all be posed to any audience member, neighbour, fellow citizen, taxpayer, peer expert, non-expert, music aficionado or art critic. (It is then, for better or for worse, possible to have the respondents grade their response to each question on for example 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 endeavour) will bring about findings of deep relevance, and without discussing the pros and cons of the different possible applications of the Quality Metrics[31], 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 to mainly measure how people react to cultural and artistic work, not necessarily what the intrinsic quality of the artwork is itself.)

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[30] see https://www.artscouncil.org.uk/exploring-value-arts-and-culture/quality-metrics#section-1.
[31] 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.

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 into the following domains:

- the productive domain
- intrinsic properties in the work
- the receptive domain
- contextual criteria of quality
- quality as correspondences between domains
- other types of criteria

In the following, I will try to sort different types of statements on quality into these domains, including some of the statements earlier in this chapter.

Examples of statements on quality criteria in the productive domain:
(The artist's perspective, intentions, experience, process)

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 had the skills needed to realise the intention, "it was well crafted",
Whether the artist is satisfied with their own work or result,
Whether the artist feels the intentions are truly realised in the finished work.

Examples of statements on quality criteria focused on intrinsic properties in the work:
(How the elements, proportions and dimensions of the work relate to each other)

The piece is (…, for example: balanced/ furious/ energetic/ indignant/ empathetic, etc.),
Well-proportioned use of elements or musical parameters
Coherence between materials and duration,
Balance (or interesting imbalance) between chosen elements
Coherent language/ structure/ form
"All elements are there for a reason",
"There is nothing to add/ nothing to remove",
Coherence in the vibration/ narrative/ sound.

Examples of statements on quality criteria focused on the receptive domain:
(Focusing on the relation between the listener and the work)

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,
Whether the listener can relate to/ resonate with the work,
Whether interesting narratives about human existence are brought forward in the work.

Examples of statements on contextual criteria of quality:
(The work's relation to other music, and to the community/ society/ world)

BAC: Distinctiveness: it was different from things I've experienced before,
BAC: Originality: it was ground-breaking,
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,
SITRE: Significant: Considering whether it is a significant artistic statement within its context,
SITRE: Relevant: Considering whether it contributes to relevant artistic and societal fields,
Whether the work relates to the place and time in which it is presented,
Considering whether the work contributes or brings something new to the field,
Measuring the work up against conventions, tradition,
Whether interesting narratives about our society, our time, are brought forward in the work.
The cultural contribtion of the work,
Considering the societal contribution of the work.

Examples of considerations on quality as correspondence between domains:
(Historically closely entangled with a higher art education vocabulary)

Correspondences between artist's intended experience and spectator's actual experiences,
Correspondences between the artist's intention intention and the execution/media/format,
Correspondences between the artist's intention and the actual artistic product,
Correspondences between research question and the chosen methods,
Correspondences between the topic of the investigation and the statement in the art work,
Correspondences between actual sounding work and the contextual-aesthetic ambition.

Considerations on quality in other domains.

In recent years, in relation to the growing awareness on issues related to climate sustainability and social sustainability, the concepts around what constitutes quality seem to be in a process of renegotiation. Classic boundaries around what was earlier considered "purely artistic" criteria are no longer commonly agreed upon. Currently, discussions on sustainability, resource consumption, social impact, ethics and moral, are becoming increasingly entangled with discussions on quality.

According to some positions, this means that the entire way we think of artistic quality must be completely reconsidered. To others, it means that we must add dimensions to the way we think about quality criteria. Given the severity of the climate change challenge to the entire global civilisation, it would sound strange to claim that none of this has anything to do with artists - though that also seems to be a position. Some positions are using terms around Corporate Social Responsibility, stating that artists are not exempt from these kinds of responsibilities, just because they are not (multinational) companies.

With a risk of oversimplifying a highly complex issue, I believe to detect the following diverging positions in the current debate on how to consider quality in relation to ethics and sustainability – some of them mutually exclusive:

1) Claiming that the strain of artistic processes on nature or communities is a societal or planetary consideration but does not relate to the artwork's *quality*. This does not by default mean that the strain is not perceived as problematic, only that the question is not perceived as intertwined with that of the quality of the artwork.
2) Claiming that the sustainability considerations around the work's resource consumption, carbon footprint, social strain (etc.) *are* intertwined with the question of the work's quality. According to this position, it will be a *quality* consideration whether the resource consumption is commensurate with the project's importance – just like it will be a quality

consideration whether the process of making of the artwork has had an unproportioned carbon footprint.

3) Claiming that all art must contribute to solutions for the crises of our time, to be high quality art. According to this position, it is not sufficient for the artist to bring down the planetary/societal strain of the process; the artwork itself (or the process of creating it) must have a positive impact, helping bring our society closer to actual solutions – and this impact is perceived as a part of the quality of the artwork.

As I have tried to outline, the positions are manifold and in flux. I believe we can expect continued renegotiations in the future.

Final remarks on reflections on quality criteria

It might seem futile to try to wrap up this topic, given the multidimensional nature of the discussions. However, here comes my attempt to conclude this short chapter on the highly complex topic of quality criteria, with a piece of advice:

When *considering what your own beliefs and values are in terms of what constitutes quality in your work*, I suggest that you consider how the criteria for your own work are positioned in terms of:
- not only your own experiences and perspectives 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.),
- not only how the work is received (what is experienced by the listeners, to which degree is it labelled a success by others, in what ways is it relevant for someone, etc.), and
- not only the moral, societal, or planetary implications of the work (what difference this music will make, to whom, what are the strains from the process, etc.),

…but across and between all 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". Final publishing seems to be still pending as of writing.

RMC curriculum:

KUA curriculum for the Bachelor education as of (commencing studies) august 2022; see appendix

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

Up to date curriculum, for current RMC students: Current students can find their own curriculum via 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 Ministry of Culture's definition of artistic research (Kunstnerisk Udviklingsvirksomhed): https://kum.dk/fileadmin/_kum/5_Publikationer/2012/Kunstnerisk_udviklingsvirksomhed_links_2012.pdf

RMC "SITRE" criteria for peer reviews: 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 primarily showcase artist researchers' work *through* art; others are crossing into more academian research *on* art)

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 Copenhagen):

www.artisticresearch.dk

Appendices

Curriculum for the Bachelor Programme in Music (Composition)
- for studies commenced 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
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

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 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".

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:

- 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.

o 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.

o 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

o 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.

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

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.