RAPP Lab

Reflection-based Artistic Professional Practice

Co-funded by the Erasmus+ Programme of the European Union

01.09.2020 - 31.08.2023

RESULTS:

Documentation

Intellectual Output 3

Imprint

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Artistic Professional Practice

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1. Introduction

The documentation of the RAPP Lab's results aims to give hand-on-tools for teachers, managers and institutions to implement higher forms of critical thinking and reflectiveness in performance studies in the context of transnational cultural-economic changes, with which students as artists are confronted.

The documentations of the Labs are based on direct participations of the students and teachers involved. The central heart of the documentations are the unique and individual experiences and knowledge-approaches of the students and teachers involved.

The outcome consists of an immersive video-documentation, of articles, sounds and images to share and to discuss. While the *Catalogue Raisonné* (see IO1) and the Lab Handbook (see IO2) represent the theoretical and conceptual outcomes, the documentations are "living sources".

They show a direct evidence of the actual implementation of the experimental settings.

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Documentation Lab 1

LAB 1 | OSLO

**Developing Critical Reflection
in Artistic Research**

March 2021 at Norges musikhøgskole,
NMH Oslo, Norway (Online)

How can we enhance musical practice through identifiying, developing and enacting a structured model of critical reflection?

The documentation of Lab 1 consists of

- Screenshots from the "process canvas" in Research Catalogue with material and works from participants elaborated during the Lab

- Some details from responses to the workshops (texts and videos)

- Workshops methods (PDFs with detailed descriptions)

- Material for preparation (Video-Examples)

- Information Letters and questionnaires for participants of the Lab

- Guide to Artistic Research for BA and MA students

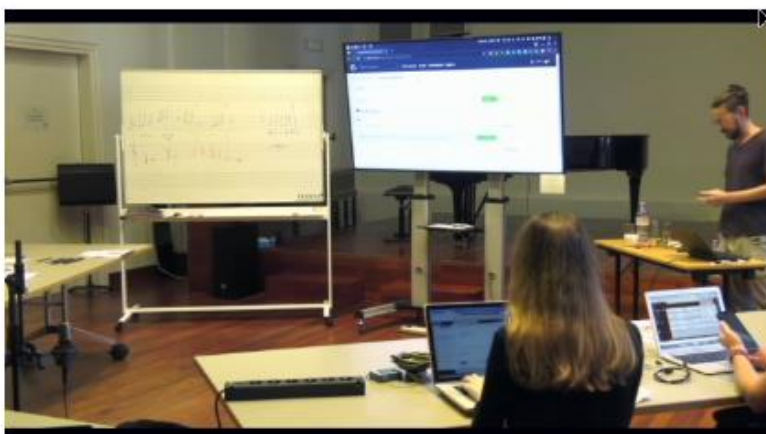For full documentation please see:
https://www.researchcatalogue.net/view/1673421/1733904

https://doi.org/10.22501/rc.1673421

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Documentation Lab 2

LAB 2 | GHENT

**Developing Cognitive Skills for
Artistic Research in Music**

September 2021 at Orpheus Instituut,
Ghent, Belgium

How can we empower and encourage our reflective potential through developing cognitive skills and conceptual models outside our own main expertise?

The documentation of Lab 2 consists of

- Immersive video-material giving an introduction in the Lab and from four lectures

Video 2: "Programming in the Arts"
– Magno Caliman

- Handouts and "homework" form lecturers´

- Questionnaire and reports from participants

For full documentation please see:
https://www.researchcatalogue.net/view/1673421/2132535

https://doi.org/10.22501/rc.1673421

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Documentation Lab 3

LAB 3 | COLOGNE

**Embodied Reflection
in Artistic Practice**

May 2022 at Hochschule für Musik und
Tanz Köln, Germany

How can we explore reflexivity in artistic doing from perspectives of embodied and silent knowledge, from states of moving, hearing, sensing and mobilizing the known as well as the unknown?

The documentation of Lab 3 consists of

- immersive video-documentation

RAPP Lab │ Full Documentation Lab 3

HfMTKoeln
2090 Abonnenten   Abonnieren   👍 5   👎   ↗ Teilen   ...

- Material on pre-phase and communication (info-letters to participants, info-folder)
- Workshop material and descriptions
- Documentation on the work with Low Latency Performances LoLa

For full documentation please see:
https://www.researchcatalogue.net/view/1673421/2130406

https://doi.org/10.22501/rc.1673421

Hochschule für
Musik und Tanz Köln   ORPHEUS INSTITUUT   Co-funded by the Erasmus+ Programme of the European Union   SANTA CECILIA   EESTI MUUSIKA- JA TEATRIAKADEEMIA   Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen   mdw universität für musik und darstellende kunst wien   Norges musikkhøgskole Norwegian Academy of Music

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Documentation Lab 4

LAB 4 | VIENNA

Transculturality in Artistic Research

May 2022 at mdw - Universität für Musik und darstellende Kunst Vienna, Austria

How can we enhance our ability to reflect our artistic practice and art-based scientific methods, through experiencing them in different social, cultural and artistic contexts?

The documentation of Lab 4 consists of

- 8 immersive videos from lectures and performances showing best practice examples

- Text material from workshops with exercises

For full documentation please see:
https://www.researchcatalogue.net/view/1673421/1912341

https://doi.org/10.22501/rc.1673421

Documentation Lab 5

LAB 5 | TALLINN

Exploring Musical Identities: Autoethnography

September 2022 at Eesti Muusika-ja Teatriakadeemia Tallinn, Estonia

How can we broaden our knowledge of self and musical-identity through developing skills in autoethnography in writing, self interviews and self observations?

The documentation of Lab 5 consists of

- 16 immersive videos showing the methods and best practise examples of the Lab (introduction to autoethnography, exercises, examples, analysis, interviews etc)

DAY 2 MEMORY METHODS

- Texts on an autoethnographic timeline and collaboration

For full documentation please see:
https://www.researchcatalogue.net/view/1673421/2130409

https://doi.org/10.22501/rc.1673421

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Documentation Lab 6

LAB 6 | ROME

Conscious Improvisation:
A Deep and Functional Approach

March 2023 at Conservatorio di musica
Santa Cecilia Rome, Italy

How can we allow individuals to reflect on their own artistic practice through 'conscious improvisation' and learning to take risks, do choices, and stay in intimate situations without following a so-called ‚ex cattedra' teaching figure?

The documentation of Lab 6 consists of

- Detailed concept and schedule of the Lab
- Photographic documentation of learning-teaching settings and situations

- Material from lectures and workshops
- Questionnaires for interviews participants

For full documentation please see:
https://www.researchcatalogue.net/view/1673421/2132502
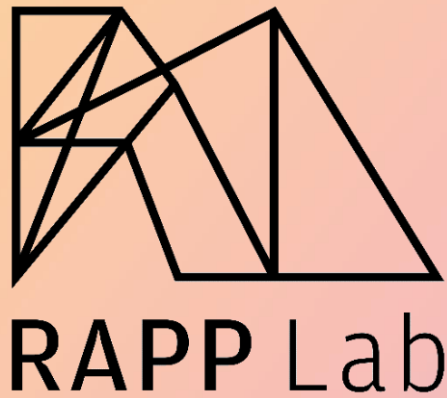
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Hochschule für
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APPENDIX:

Examples Documentation of Lab 1-6

Intellectual Output 3

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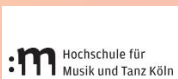Sybille Fraquelli, Hochschule für Musik und Tanz Köln, Germany
Ivar Grydeland, Norges musikhøgskole, NMH, Oslo, Norway
Jonathan Impett, Orpheus Instituut Ghent, Belgium
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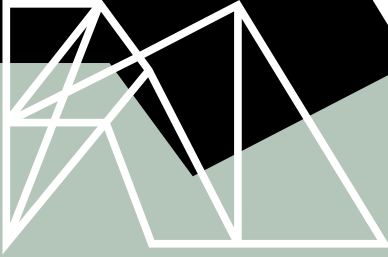
LAB 1

22 – 26 March 2021 | Online
**Developing Critical Reflection
in Artistic Research**
NMH | NordART

Sessions open to a wider audience

Monday 22 March | 14:00 – 14:45
Welcome with NMH Rector, Peter Tornquist and
Vice-Rector for Research, Prof. Darla Crispin
Introduction of NMH Lab Team (Ellen Ugelvik, Jennifer Torrence,
Ivar Grydeland and Morten Qvenild)

14:45 – 15:15
Presentation 1 | "A Research Architecture": explaining the
theory behind the NMH RAPP Lab: Prof. Darla Crispin

Tuesday 23 March | 09:30 – 09:50
Presentation 2 | "Performing Precarity" (film)
with Ellen Ugelvik and Jennifer Torrence

10:00 – 10:20
Plenary discussion

Wednesday 24 March | 09:30 – 09:50
Presentation 3 | "From PhDs to Goodbye Intuition":
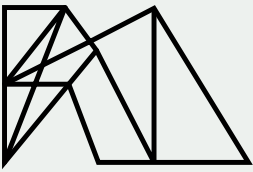Ivar Grydeland and Morten Qvenild

10:00 – 10:20
Plenary discussion

To join the Zoom-Conferences please send an email to
rapplab@hfmt-koeln.de until Friday March 19th 2021

Reflection-Based
Artistic Professional Practice

What is RAPP Lab?

RAPP Lab is a three-year EU-funded research project supported by the ERASMUS+ programme KA2, "Strategic Partnerships". RAPP stands for "Reflection-based Artistic Professional Practice" and the project will be taken forward through a series of multi-national encounters described as Labs. The project brings together the artistic research expertise of a total of seven partner institutions – conservatories in Oslo, Tallinn, Rome and Vienna as well as the Orpheus Instituut Ghent and the AEC – under the direction and initiative of the Hochschule for Music and Dance Cologne.

What does RAPP Lab do?

RAPP Lab explores how the reflective methodologies of artistic research empower musicians to respond creatively to the economic-cultural environment with which they are confronted. During the course of experimental, thematically and methodologically differentiated artistic research labs, advanced music students will have the opportunity to try out new learning & teaching formats. The approaches presented are informed by artistic research, and are aimed at building on and extending specialized artistic study programmes to explore new modes of knowledge production.

Gaining new knowledge through reflectiveness and critical thinking empowers students, graduates and teachers in their art-making but also helps them to develop new economic and cultural roles and, as a consequence, to widen and increase students' future cultural participation. Findings from the Labs will be used to generate and refine a structured concept for the implementation of artistic research paradigms within the learning & teaching programmes of music academies.

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of the European Union

**Norges
musikkhøgskole**
Norwegian Academy
of Music

NordART
The Arne Nordheim
Centre for Artistic Research

Reflection-Based
Artistic Professional Practice

**Reflection-Based
Artistic Professional Practice**

c/o Hochschule für Musik und Tanz Köln
Unter Krahnenbäumen 87 • 50668 Köln

**OUR FIRST LAB STARTS NOW!
NMH OSLO: "DEVELOPING CRITICAL REFLECTION IN ARTISTIC RESEARCH"
WITH ONLINE-WORKSHOP 22.3.-26.3.2021**

Dear students (BA/MA and PhD) and teachers!

Are you searching for new settings and methods for reflectiveness and critical thinking through artistic research? Are you interested in finding new methods of teaching to find and create employment opportunities and cultural roles for your students? Then you can find here some brief information about RAPP Lab - our three-year EU-funded research project supported by the ERASMUS+ programme "Strategic Partnerships". The project brings together the artistic research expertise of the conservatories in Cologne, Oslo, Tallinn, Rome and Vienna as well as the Orpheus Instituut Ghent and the AEC and will provide until 2023 in every institution different laboratories to study, try out and discuss together.

We are very happy to inform you that our first Lab will now start at the NMH in Oslo dealing with "Developing Critical Reflection in Artistic Research". This Lab contains an Online-Workshop from 22.-26.3.2021 (application until 1.3.2021). Please find the description, preparation work and sign-up sheet about this Lab on pages 2-4. The sign-up sheet should be returned to the NMH RAPP Lab team at fou@nmh.no.

If you need further information about RAPP Lab more generally, do not hesitate to contact the coordinating RAPP Lab Team in Cologne: rapplab@hfmt-koeln.de

Yours
RAPP Lab Team

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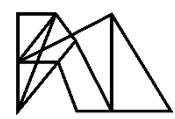
RAPP Lab

NMH/NordART RAPP Lab: 'Developing Critical Reflection in Artistic Research'

Info Sheet #1: Critical Reflection as Exploration

Dear RAPP Lab participant,

A warm welcome from the Arne Nordheim Centre for Artistic Research at the Norwegian Academy of Music – NordART at NMH! We are glad to join with partners across Europe to offer our NMH/NordART RAPP Lab on Critical Reflection. During the one-week long Lab, we shall join up via Zoom for plenary sessions, breakout groups, workshops and discussions, as well as giving you some personal time for doing exactly what this Lab is about: critical reflection.

Through these activities, we shall:

- Discuss various models that introduce critical reflection into music-making

- Hear from experienced artist-researchers about their reflective practices and what they hope you can learn from these

- Trace the path of critical reflection as a practice that can evolve right from undergraduate-level to post-doc work

- Engage with you in workshops that focus upon specific aspects of reflection

- Help you develop your own ideas for projects within breakout groups where you can gain advice

- Play our part in the overall RAPP Lab project, with a view to helping all involved to better understand how critical reflection can work for the enhancement of musical/artistic life.

What you'll need to start:

- Access to the Research Catalogue (https://www.researchcatalogue.net) and, if you haven't already done so, the setting up of a profile for yourself on this platform. The Research Catalogue (RC) will also be the site for our exposition on the Lab, which we'll develop in 'real time' during the process.

- A Zoom account

- Contact with your institutional RAPP Lab Project Leader

Two important practical points:

- The Lab sessions will run from Monday 22 March (starting at 14:00) to Friday 26 March (ending at 12:30). On Tuesday to Thursday, sessions will run from 09:30-17:00. We will provide a more detailed timetable soon; meanwhile, it is important that you keep as much of this time as possible free for the Lab. Although we understand you may need to miss some parts, you'll gain the most by being present throughout.

- The Lab will be recorded on Zoom for research purposes. By attending the Lab, you need to give us permission to do this by checking the square on the final page of this infosheet. If you are not happy to be recorded on Zoom, then you should not attend this Lab.

First things first - some preparation work:

In order to get some background ideas and information, to familiarise yourself with the NMH RAPP Team, and so that you come to the Lab with some ideas relating to your own work that we can share and discuss, we ask that you take some time to prepare by doing the following:

1) Please go to the Research Catalogue and study the following expositions, made by members of the NMH RAPP Lab team:

Ellen Ugelvik: The Soloist in Contemporary Piano Concerti:
https://www.researchcatalogue.net/profile/show-exposition?exposition=31172

Jennifer Torrence: Percussion Theatre: A Body in Between
https://www.researchcatalogue.net/profile/show-exposition?exposition=533313

Morten Qvenild: The Hyper(sonal) Piano Project
https://www.researchcatalogue.net/profile/show-exposition?exposition=291286

Ivar Grydeland: Ensemble & Ensemble of Me: What I think about when I think about improvisation
https://www.researchcatalogue.net/view/402959/402960

- Do you gain inspiration by looking at these projects?
- How might you relate your own questions about artmaking to how these musicians have worked?
- What questions might you ask them?

We suggest that you write down a few notes as you experience the expositions, to refer to during the Lab, when we will discuss these expositions further.

2) To help you frame your thoughts, and to give us all a common frame of reference, please consider the following questions as part of your reflective process:

Critical Reflection as Exploration – pre-Lab		
Observation (pre-phase – 'infra-red')	**Contemplation**	**Interrogation**
Across the entire field of my artistic practice, where are the areas or issues that feel as if they could be informed or enriched by critical reflection?	Which of these areas or issues, on closer inspection, look(s) most promising from the point of view of benefiting from critical reflection?	Can I formulate a research question which merits extended critical reflection and has some prospect of yielding insights that will inform my artistic practice? Which tools or resources might assist me in this?

Please answer these questions in writing on the page below; you need not write long answers, but it is important that you come to the Lab with some ideas we can work on together. It will also help us to organise the set-up for breakout groups, where common ideas can be shared and developed.

The 'exploration' phase is the first part of our model for critical reflection; you'll experience the parts that follow during the Lab itself.

What's next?:

NMH/NordART will send **Info Sheet #2: Critical Reflection as Processing,** in the second week of March 2021. This March info sheet will provide the necessary information and links to access the NMH RAPP Lab from 22-26 March, 2021.

Meanwhile, we need the information below from you, which will be used for running the NMH Lab, and will otherwise remain confidential:

About you:

Please fill in the following and then send back to us a copy of this page including the details requested to fou@nmh.no by 1 March 2021 at the latest:

1) Your name (first name, surname):

2) Your email address:

3) Your institution and your music programme and instrument/voice/discipline:

4) Your short answers to the three questions on 'Critical Reflection as Exploration':

Observation
•
Contemplation
•
Interrogation
•

Please tick the following: I understand and accept that the NMH RAPP Lab will be recorded for research purposes. ☐

Thank you, and see you in March! The NMH RAPP Lab Team

RAPP Lab

NMH/NordART RAPP Lab: 'Developing Critical Reflection in Artistic Research'

Info Sheet #2: Critical Reflection as Processing

Dear RAPP Lab participant,

Once again, a warm welcome from the Arne Nordheim Centre for Artistic Research at the Norwegian Academy of Music – NordART at NMH! We are glad to have read your ideas for reflection and discussion in advance of the NMH RAPP Lab, 22-26 March 2021. Now, in this second info sheet, we are sending practical information that reveals the shape of the Lab, and the kinds of activities we propose. Timings are approximate; we shall tailor the week on the basis of participants' input. We'll send a final version of the schedule in info sheet #3, the week before the Lab begins. Please note that the three formal Presentations are open for public view, but all other activities are only open to RAPP Lab participants.

As you prepare for participation in the Lab, we encourage you to be in a space where you can have access to your instrument or otherwise experiment with sound, a wired-up sound/video recording device – even a mobile phone will do - as well as having a place to write. If this is difficult, do not worry; we can tailor activities to suit. This Lab was originally planned as a 'live' and 'in-person' event. Nevertheless, we hope to learn a great deal through doing it by Zoom. We understand, however, that long Zoom meetings can be tiring. We have aimed to place breaks during the days, and there are times when you will be free to work in your own way. If you need to take short breaks during sessions, please do!

NMH RAPP Lab Programme: (all times given in Central European Standard time – Oslo time)

Monday 22 March – 14:00 – 17:00

Zoom link:	TBA: The link will be given in the final info sheet, before the Lab begins.
14:00-14:45	**Welcome**: NMH Rector, Peter Tornquist, and Vice-Rector for Research, Prof. Darla Crispin, and introduction of NMH Lab Team:

- Ellen Ugelvik
- Jennifer Torrence
- Ivar Grydeland
- Morten Qvenild

14:45-15:15	**OPEN Presentation 1**: 'A research architecture': explaining the theory behind the NMH RAPP Lab: Prof. Darla Crispin
15:30-15:45	**The NMH RAPP Lab Research Catalogue exposition**: how it works and how we may all contribute to it in this week: Ivar Grydeland. Research Catalogue link: https://www.researchcatalogue.net/view/1099197/1099198
	Send your RC materials for posting to: fou@nmh.no
15:45-16:30	**Participant questions**
16:30-17:00	**Wrap-up:** with review of plan for the week

Tuesday 23 March – 09:30 – 12:30

Zoom links: TBA: The link will be given in the final info sheet, before the Lab begins.

09:30-09:50 **OPEN Presentation 2**: 'Performing Precarity. A search for qualities in unpredictable performance situations' (film), with Ellen Ugelvik and Jennifer Torrence

10:00-10:20 **Plenary discussion**

10:30-12:30 **Breakout groups**: Groups 1, 2 and 3, moderated by Ellen Ugelvik, Jennifer Torrence and Darla Crispin:

Group 1: Ellen [Zoom link to come]
Group 2: Jennifer [Zoom link to come]
Group 3: Darla [Zoom link to come]

In the breakout groups, we open the floor to each participant, to discuss the ideas that you sent when you registered for NMH RAPP Lab. Each participant will have between 10-15 minutes (depending upon group sizes) to say a few words about their ideas and then for the group to discuss. These sessions are short, but we hope that everyone involved can get a 'flavour' of the ideas shared within each group. The moderators will write short accounts of these sessions, to upload to RC as part of the research process.

Tuesday 23 March – 14:00 – 17:00

Zoom links: TBA: The link will be given in the final info sheet, before the Lab begins.

14:00-15:30 **Responses** and ideas from participants: issues, questions, affirmations, reinforcements and aspects of material from the breakout groups

15:30 – 17:00 **Break-out into institutions/individuals**: this is an open time for you to link up with the participants in your own institution to talk about your ideas together, thus setting up institutional research clusters that can continue beyond the Lab. It is also personal space to think and work. Please write down ideas that come out of these meetings, or make videos, or compose and perform music – so that we can place material on RC: post these to: fou@nmh.no.

For teachers: We also offer this Zoom space as open time to ask the NMH team questions about the learning and teaching set-up of the Lab, and share your thoughts and ideas for the work, as you develop Labs and online education in your own institutions. Again, we would like to write these materials down to place on RC as teacher resources.

Wednesday 24 March – 09:30 – 12:30

Zoom links TBA: The link will be given in the final Info sheet, before the Lab begins.

09:30-09:50 **OPEN Presentation 3**: 'From PhDs to Goodbye Intuition': Ivar Grydeland and Morten Qvenild

10:00-10:20 **Plenary discussion**

Reflection-Based
Artistic Professional Practice

NORDART
Arne Nordheim-senteret

Norges
musikkhøgskole
Norwegian Academy
of Music

10:30-12:30 **Breakout groups**: Groups 4, 5, 6 and 7, moderated by Ellen Ugelvik, Jennifer Torrence, Darla Crispin and Morten Qvenild

Group 4: Ellen [Zoom link to come]
Group 5: Jennifer [Zoom link to come]
Group 6: Darla [Zoom link to come]
Group 7: Morten [Zoom link to come]

In the breakout groups, we open the floor to each participant, to discuss the ideas that you sent when you registered for NMH RAPP Lab. Each participant will have between 10-15 minutes (depending upon group sizes) to say a few words about their ideas and then for the group to discuss. These sessions are short, but we hope that everyone involved can get a 'flavour' of the ideas shared. The moderators will write accounts of the sessions, to upload to RC as part of the research process.

Wednesday 24 March – 14:00 – 17:00

Zoom link: TBA: The link will be given in the final info sheet, before the Lab begins.

14:00-15:50 **Workshop 1**: Ellen Ugelvik: 'When it hurts – the qualities and potential of friction'. Link to Workshop description in RC TBA.

16:00 – 17:00 Open time: meeting of NMH Team – personal reflection time for participants, and opportunity to keep posting materials on the RC exposition!

Thursday 25 March – 09:30 – 12:30

Zoom link: TBA: The link will be given in the final info sheet, before the Lab begins.

09:30-11:20 **Workshop 2**: Ivar Grydeland: Reflections in sound / reflections in public

11:30-12:30 **Workshop 3a**: (1st half) Jennifer Torrence: 'Coming to Terms: Mapping terminology, locating fruitful tensions and applying models as lenses for reflection'. Link to Workshop descriptions in RC TBA.

Thursday 25 March – 14:00 – 17:00

Zoom link: TBA: The link will be given in the final info sheet, before the Lab begins.

14:00-14:50 **Workshop 3b** (2nd half) Jennifer Torrence: 'Coming to Terms…'

15:00-17:00 **Workshop 4**: Morten Qvenild: 'An iterative performing, watching and writing method. Start building a poetic lexicon.'
Link to Workshop description in RC TBA.

Friday 26 March – 09:30 – 12:30

Zoom link: TBA: The link will be given in the final info sheet, before the Lab begins.

09:30 – 12:30 **Résumé of week**; some initial synthesising questions and remarks; feedback; run-through of follow-up processes

Concluding remarks from NMH Vice Rector

What you'll need now:

The NMH RAPP Lab Research Catalogue exposition is now 'live' on:
https://www.researchcatalogue.net/view/1099197/1099198. If you haven't already done so, now is the time to set up of a profile for yourself on the RC platform. On this Research Catalogue exposition, you'll find all the practical information about the Lab, and about the larger European project of which the NMH Lab is a part.

More about the creative aspect of the NMH RAPP Lab Research Catalogue Exposition:

During the week we are collecting material for the NMH RAPP Lab Research Catalogue exposition. The materials that you provide during the course of the week will enable us to create a more interesting and vibrant exposition. Some of this material will come from the breakout groups, the plenary discussions and the workshops, but we are also very glad to have items that you have developed during the open (free time) sessions. All kinds of materials are welcome: audio, video, text, photographs, reflections, comments, haiku, scribblings, questions, links to sources you feel are important, inconclusive notes, essays -- anything goes!   Send items to: fou@nmh.no

Reminder: two important practical points:

- The Lab sessions will run from Monday 22 March (starting at 14:00) to Friday 26 March (ending at 12:30). On Tuesday, Wednesday and Thursday, sessions will run from 09:30-17:00. We will provide a final timetable soon; meanwhile, it is important that you keep as much of this time as possible free for the Lab. Although we understand you may need to miss some parts, you'll gain the most by being present throughout.

- The Lab will be recorded on Zoom for research purposes.

Developing our model for Critical Reflection: Part 2:

Critical Reflection as Processing – phases and ideas to explore during Lab	
Deliberation	Using the tools and resources I have selected, what thoughts or insights is my critical reflection yielding? Do they seem useful and do they seem to point in the direction which I envisaged?
Clarification	Where are the confusions or, perhaps, the misconceptions in my research question? Can I clarify the former or, if appropriate, modify the latter?
Confirmation	Following the process of clarification, do the insights of my critical reflection appear to be potentially fruitful for my artistic practice? Can I reliably fix on them as the agents for development and enhancement which will occupy the remainder of my research?

During this Lab, we shall be focussing upon the second of the three major phases of critical reflection identified in our model – Critical Reflection as Processing. (You've already done the first part in developing and sending your registration feedback to us).

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NORDART
Arne Nordheim-senteret

In the diagram above, you will see the kinds of questions that we may address, and invite you to reflect upon these in your own ways. So that these can be captured, we ask that you keep notes, in whatever way works best for you, of the thoughts and ideas that you come up with during your participation. We propose to gather these in as close to 'real time' as possible and post them on the 'open space' in our Research Catalogue exposition. Please send these to: fou@nmh.no

What's next?:

NMH/NordART will send **Info Sheet #3: Critical Reflection as Enactment** just before the start of the NMH RAPP Lab. This will give the timetable in its final form (in case of changes), give the final piece of the research model and will provide Zoom links to all of the sessions. We'll also place you in breakout groups, according to concerns you have in common, as shared in the feedback you have already sent to us.

Before then, if you have any further questions about the Lab, please feel free to send them to: fou@nmh.no

We are very excited to welcome you, virtually, to the NMH RAPP Lab. Thank you for joining us in this experimental project!

Darla, Ivar, Ellen, Jennifer, Morten and Jonas

The NMH NordART RAPP Lab team

RAPP Lab

https://nmh.no/forskning/prosjekter/rapp-lab
https://nmh.no/om-nmh/internasjonale-samarbeidsprosjekter
https://nmh.no/en/research/projects/rapp-lab

NMH/NordART RAPP Lab: 'Developing Critical Reflection in Artistic Research'

Info Sheet #3: Critical Reflection as Enactment

Dear RAPP Lab participant,

Once again, a warm welcome from the Arne Nordheim Centre for Artistic Research at the Norwegian Academy of Music – NordART at NMH. It's nearly time for NMH RAPP Lab, which will take place from 22-26 March 2021. We now present the final schedule. The three formal Presentations are open for public view, but all other activities are open only to RAPP Lab participants and RAPP Lab partners.

There is one Zoom link for the entire RAPP Lab week, given below at the head of each session. Please use Zoom Chat to send us questions about the sessions. If we run out of time to answer, we'll be keeping a record of the Chat, and will try to answer quickly.

We do understand that long Zoom meetings can be tiring, so we have placed breaks during the days, when you may work in your own way. If you need to take short breaks during the sessions themselves, please do!

We shall place you in breakout rooms from within the plenary sessions when they occur. For the more formal breakouts, we've already placed you in thematically-related groups. For the workshops, if there's a need for breakouts, we will work more spontaneously, with groups determined then and there.

NMH RAPP Lab Programme Plenary Zoom link:
https://norgesmusikkhogskole.zoom.us/j/69244701478?pwd=RlhwTzVzZy9uWllTb2tRQWFZM3Judz09

Monday 22 March – 14:00 – 17:00

> **14:00-14:45** **Welcome**: NMH Rector, Peter Tornquist, and Vice-Rector for Research, Prof. Darla Crispin, and introduction of NMH Lab Team:
> - Ellen Ugelvik
> - Jennifer Torrence
> - Ivar Grydeland
> - Morten Qvenild

> **14:45-15:15** **OPEN Presentation 1**: 'A research architecture': explaining the theory behind the NMH RAPP Lab: Prof. Darla Crispin

> **15:30-15:45** **The NMH RAPP Lab Research Catalogue exposition**: how it works and how we may all contribute to it in this week: Ivar Grydeland.

> Research Catalogue link:
> https://www.researchcatalogue.net/view/1099197/1099198

> Send your RC materials for posting to: fou@nmh.no

> **15:45-16:30** **Participant questions**

> **16:30-17:00** **Wrap-up:** with review of plan for the week

Tuesday 23 March – 09:30 – 12:30

NMH RAPP Lab Programme Zoom link:

https://norgesmusikkhogskole.zoom.us/j/69244701478?pwd=RlhwTzVzZy9uWllTb2tRQWFZM3Judz09

09:30-09:50	**OPEN Presentation 2**: 'Performing Precarity. A search for qualities in unpredictable performance situations' (film), with Ellen Ugelvik and Jennifer Torrence
10:00-10:20	**Plenary discussion**
10:30-12:30	**Breakout groups**: Groups 1, 2 and 3, moderated by Ellen Ugelvik, Jennifer Torrence and Darla Crispin:

Themed breakout groups have been scheduled for Tuesday and Wednesday morning. The NMH Technical team will activate the breakout rooms from the plenary session, rather than using individual Zoom links.

You have been be assigned to one session, which will take place on one or other of the two mornings. **On the day when you do not have a session**, we invite you to take some free time, send materials to us for the Research Catalogue or otherwise reflect upon your work.

In the breakout groups, we open the floor to each participant to discuss the ideas that you sent when you registered for NMH RAPP Lab. Each participant will have between 10-15 minutes (depending upon group sizes) to say a few words about their ideas and then open out to the group. These sessions are short, but we hope that everyone involved can get a 'flavour' of each other's ideas. Moderators will write short accounts of these sessions to upload to RC as part of documenting the Lab and its processes.

Group 1: moderated by Ellen Ugelvik - Social and cultural identities, institutions and practices
- Michelangelo Galeati: Conservatorio Santa Cecilia (Rome)
- Idin Samimi Mofakham: Norwegian Academy of Music
- Filipa Botelho: Orpheus Institute
- Mar Bonet Silvestre: Norwegian Academy of Music

Group 2: moderated by Jennifer Torrence - Composition, space, sound, technology
- Alberto Maria Gatti: Conservatorio Santa Cecilia (Rome)
- Stella Louise Goeke: Hochschule für Musik und Tanz Köln
- Magno Caliman: Orpheus Institute

Group 3: moderated by Darla Crispin - Reflection and Interpretation in Classical music genres
- Wei-Ya Lin: University of Music and Performing Arts Vienna
- Kristi Kapten: Estonian Academy of Music and Theater
- Moira Cameron: Hochschule für Musik und Tanz Köln
- Carla Conti: Conservatorio Santa Cecilia (Rome)
- Anna Rødevand: Norwegian Academy of Music

Tuesday 23 March – 14:00 – 17:00

NMH RAPP Lab Programme Zoom link:
https://norgesmusikkhogskole.zoom.us/j/69244701478?pwd=RlhwTzVzZy9uWllTb2tRQWFZM3Judz09

14:00-15:30	**Responses** and ideas from participants: issues, questions, affirmations, reinforcements and aspects of material from the breakout groups
15:30 – 17:00	**Break-out into own institutions/ or individual time**: this is an open time for you to leave the Zoom space, link up with the participants in your own institution and talk about your ideas together, thus setting up institutional research clusters that can continue beyond the Lab. You can find each other on the contact list in the Research Catalogue. It can also be used as personal time, giving you space to think and work. Please write down ideas that come out of these meetings/individual sessions - or make your responses in the form of videos, compositions or performances. So that we can place material on RC, post what you come up with to: fou@nmh.no.

For teachers: We also offer this plenary Zoom space as open time for you to ask the NMH team questions about the learning-and-teaching set-up of the Lab, and to share your thoughts and ideas as you develop Labs and online education in your own institutions. Again, we should like to document these discussions to place on RC as teacher resources.

Wednesday 24 March – 09:30 – 12:30

NMH RAPP Lab Programme Zoom link:
https://norgesmusikkhogskole.zoom.us/j/69244701478?pwd=RlhwTzVzZy9uWllTb2tRQWFZM3Judz09

09:30-09:50	**OPEN Presentation 3**: 'From PhDs to Goodbye Intuition': Ivar Grydeland and Morten Qvenild
10:00-10:20	**Plenary discussion**
10:30-12:30	**Breakout groups**: Groups 4, 5, 6 and 7, moderated by Ellen Ugelvik, Jennifer Torrence, Darla Crispin and Morten Qvenild

Those who did not have a breakout group on Tuesday have been scheduled for Wednesday morning. **Where you do not have a session**, we invite you to take some free time, send materials to us for the Research Catalogue or otherwise reflect upon your work. As on Tuesday, the NMH Technical team will activate the breakout rooms from the plenary session, rather than using individual Zoom links.

In the breakout groups, we open the floor to each participant to discuss the ideas that you sent when you registered for NMH RAPP Lab. Each participant will have between 10-15 minutes (depending upon group sizes) to say a few words about their ideas and then open out to the group. These sessions are short, but we hope that everyone involved can get a 'flavour' of each other's ideas. Moderators will write short accounts of these sessions to upload to RC as part of documenting the Lab and its processes.

Group 4: moderated by Ellen Ugelvik - Virtuosity in Classical, folk and present-day performance practices
- Vittoria Ecclesia: Estonian Academy of Music and Theatre
- Isa Holmgren: Norwegian Academy of Music
- Anne Ewing: University of Music and Performing Arts Vienna
- Hans P. Kjorstad: Norwegian Academy of Music

Group 5: moderated by Jennifer Torrence - Embodiment, flow, intersubjectivity
- Camilla Köhnken: Orpheus Institute
- Zosha Warpeha: Norwegian Academy of Music
- Evelyn Buyken: Hochschule für Musik und Tanz Köln

Group 6: moderated by Darla Crispin - Meta-level discourses in artistic research
- Annegret Huber: University of Music and Performing Arts Vienna
- Lucia D'Errico: Orpheus Institute
- Antonio Piricone: Conservatorio Santa Cecilia (Rome)
- Riho Esko Maimets: Estonian Academy of Music and Theatre

Group 7: moderated by Morten Qvenild - Improvised musics
- Ivar Roban Krizic: University of Music and Performing Arts Vienna
- Jakk Sikk: Estonian Academy of Music and Theater
- Andreas Borregaard: Norwegian Academy of Music
- Constanze Schellow: Hochschule für Musik und Tanz Köln

Wednesday 24 March – 14:00 – 17:00

NMH RAPP Lab Programme Zoom link:

https://norgesmusikkhogskole.zoom.us/j/69244701478?pwd=RlhwTzVzZy9uWllTb2tRQWFZM3Judz09

For the Workshops, please try to be in a space where you can have access to your instrument or otherwise experiment with sound. You need to be able to record yourself via a wired-up sound/video recording device – even a mobile phone will do - as well as having a place to write.

14:00-15:50 **Workshop 1**: Ellen Ugelvik: 'When it hurts – the qualities and potential of friction'. *See Page 1 for link to Workshop description in RC.*

16:00 – 17:00 Open time: meeting of NMH Team – personal reflection time for participants, and opportunity to keep posting materials on the RC!

Thursday 25 March – 09:30 – 12:30

NMH RAPP Lab Programme Zoom link:

https://norgesmusikkhogskole.zoom.us/j/69244701478?pwd=RlhwTzVzZy9uWllTb2tRQWFZM3Judz09

09:30-11:20 **Workshop 2**: Ivar Grydeland: Reflections in sound / reflections in public. *See Page 1 for link to Workshop description in RC.*

11:30-12:30 **Workshop 3a**: (1st half) Jennifer Torrence: 'Coming to Terms: Mapping terminology, locating fruitful tensions and applying models as lenses for reflection'. *See Page 1 for link to Workshop descriptions in RC.*

Zoom link TBA: The link will be given in the final info sheet, before the Lab begins.

> **14:00-14:50   Workshop 3b** (2nd half) Jennifer Torrence: 'Coming to Terms…'

> **15:00-17:00   Workshop 4**: Morten Qvenild: 'An iterative performing, watching and writing method. Start building a poetic lexicon.' *See Page 1 for link to Workshop description in RC.*

Friday 26 March – 09:30 – 12:30

NMH RAPP Lab Programme Zoom link:
https://norgesmusikkhogskole.zoom.us/j/69244701478?pwd=RlhwTzVzZy9uWllTb2tRQWFZM3Judz09

> **09:30 – 12:30 Résumé of week**; some initial synthesising questions and remarks; feedback; run-through of follow-up processes and **concluding remarks** from NMH Vice Rector for Research, Darla Crispin

What you'll need now:

> The NMH RAPP Lab Research Catalogue exposition will be 'live' on: https://www.researchcatalogue.net/view/1099197/1099198. If you haven't already done so, now is the time to set up of a profile for yourself on the RC platform. On this Research Catalogue exposition, you'll find all the practical information about the Lab, and about the larger European project of which the NMH Lab is a part.

More about the creative aspect of the NMH RAPP Lab Research Catalogue Exposition:

> During the week we are collecting material for the NMH RAPP Lab Research Catalogue exposition. The materials that you provide during the course of the week will enable us to create a more interesting and vibrant exposition. Material will come from the breakout groups, the plenary discussions and the workshops, but we are also very glad to have items that you have developed during the open (free time) sessions. All kinds of materials are welcome: audio, video, text, photographs, reflections, comments, haiku, scribblings, questions, links to sources you feel are important, inconclusive notes, essays -- anything goes!   Send items to: fou@nmh.no

Developing our model for Critical Reflection: Part 3:

Critical Reflection as Enactment	
Modification	How can I embed in my artistic practice (literally 'put into practice') the insights that my critical reflection is yielding? Does this introduce discernible change in my practice?
Re-imagination	Can I go beyond modifications of a merely mechanical nature to entire re-conceptualisations of my practice? Are there lessons that I am learning in relation to this project that might re-shape my future artistic practice?
Communication (post-phase – 'ultra-violet')	How can I best share the new insights I have gained with fellow artist-researchers? Can my art itself be a viable medium for such communication and, if not entirely, how can other communicative media be used in a complementary manner?

The diagram above presents the final of the three major phases of critical reflection identified in our model – Critical Reflection as Enactment (you've already completed the first phase in developing and sending your registration feedback to us, and we'll be working on Part 2 and previewing Part 3 in this Lab).

In the diagram, you will see the kinds of questions that we may begin to address in the Lab, arising out of those in Phase 2 – but we'd also like you to take them away for the future, as you develop new ideas and projects. If, during your participation, you have new ideas related to questions from any of the three phases, we ask that you keep notes of them, in whatever way works best for you. We propose to gather these in as close to 'real time' as possible and post them on the 'open space' in our Research Catalogue exposition. Again, please send items to: fou@nmh.no

Reminder: two important practical points:

- The Lab sessions will run from Monday 22 March (starting at 14:00 CET) to Friday 26 March (ending at 12:30 CET). On Tuesday, Wednesday and Thursday, sessions will run from 09:30-17:00 CET.

- The Lab will be recorded on Zoom for research purposes.

What's next between now and the Lab?:

If you have any further questions about the Lab, please feel free to send them to: fou@nmh.no

We are very excited to welcome you, virtually, to the NMH RAPP Lab. Thank you for joining us in this experimental project!

The NMH RAPP Lab team would like to thank:

- Rector Peter Tornquist, for his support of the NMH RAPP Lab

- Otto Christian Pay and Karoline Liane Hovland, for leading the FoU Admin support for the NMH RAPP Lab

- Solveig Skår, Karoline Trondsen, Simen Sjølie and Sverker Rundqvist, for Technical and Production support throughout the event

- Tone Jordhus and Birgitte Grydeland Pollen, for work on the NMH RAPP Lab international team

- Jonas Howden Sjøvaag, for working with the NMH Team to create the Research Catalogue exposition

- The International RAPP Lab team, especially Evelyn Buyken and Sybille Fraquelli, for leading and coordinating this Erasmus+ EU project.

Darla, Ivar, Ellen, Jennifer, Morten and Jonas

The NMH NordART RAPP Lab team

https://nmh.no/forskning/prosjekter/rapp-lab
https://nmh.no/om-nmh/internasjonale-samarbeidsprosjekter
https://nmh.no/en/research/projects/rapp-lab
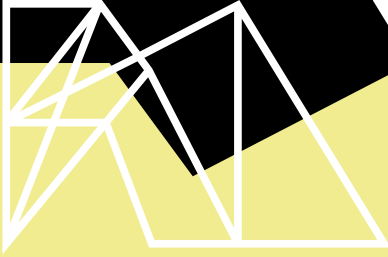
LAB 2

06 – 10 September 2021
Bootcamp
**Developing cognitive skills
for artistic research in music**

Orpheus Institute, Ghent

Courses:

Critical Reasoning
Marianne Talbot | Oxford University

Sixteenth Century Counterpoint
Markus Roth | Folkwang University of the Arts, Essen

Programming in the arts: practice and reflection
Magno Caliman | Orpheus Institute, Ghent

Orpheus Institute
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https://orpheusinstituut.be/en/news-and-events/
rapp-lab-new-erasmus-strategic-partnership

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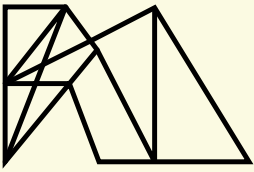
What is this Bootcamp about?

Reflective practice in artistic research is predicated on the repertoire of conceptual models available to the artist – innate, learned and assimilated, conscious, half-formed and obscure. This experimental workshop takes a radical approach to developing cognitive skills for artist-researchers in music. It seeks to encourage development in areas that will support and empower reflective research in all areas of music, through the joy of focussed learning.

Students will study critical reasoning – the interrogation of their own thought – sixteenth century counterpoint – the formal manipulation of musical materials – and the principles of coding and computation – the operational foundations of knowledge and action in our own culture. These subjects are both technical – their study requires instruction and practice – and culturally fundamental to the contemporary study of music. They raise specific issues and yet afford a level of abstraction that will inform every research topic.

Students will pursue all three courses over a week of intensive teaching and learning, with a lesson and homework each day in each area. These courses will be taught by experts in their field – highly experienced teachers, each with an original, challenging and inclusive approach that allows them to address participants regardless of their prior experience or expertise.

Critical Reasoning
Marianne Talbot | Oxford University

Are you rational? Is your cat rational? Is that radiator rational? Most people would answer 'yes', 'maybe' and 'no' respectively. But why is a radiator not rational? We can think of it as *wanting* to keep the room warm and *believing* that a certain temperature counts as 'warm', so why not as *coming to the conclusion* that it should turn itself on when the temperature drops, and as its turning itself on as an act *performed for a reason*? And why are you so sure you *are* rational? The empirical evidence is mounting for the view that we are nowhere near as rational as we think we are. Could it be that we are not actually rational at all? During the sessions on Critical Reasoning we will reflect on what it is to be rational, consider what being rational enables us to do, particularly in our pursuit of musical excellence, and finally we'll look at how, if we *are* rational, we might get better at reasoning.

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Sixteenth Century Counterpoint

Markus Roth | Folkwang University of the Arts, Essen

Why study counterpoint? – The concept of this workshop not only follows the idea that the training of contrapuntal thinking in contexts of Sixteenth-Century Music is a perfect school of combinatory skills and therefore for composition and 'creative thinking' in general: In addition, the engagement with both musical Practise and Theory of the Cinquecento can offer fascinating impulses for our own today's musical experience and thinking. Themes/aspects amongst others: The *hexachordum* as source of inspiration, Learning from Isaac, Creativity and *obligo*, A Madrigal in a nutshell, Canon techniques, The 'Open Partition', Praise of the *paradoxon*.

Programming in the arts: practice and reflection

Magno Caliman | Orpheus Institute, Ghent

Computer code can be seen, at first glance, as a cold and deterministic layer hidden behind our everyday digital devices. A strictly defined set of rules (the infamous *algorithm*), optimized and carefully designed to achieve well defined goals such as posting a picture on Instagram, or calculating a missile trajectory. In this workshop we will subvert that view, by treating code as a plastic and malleable entity, an object to be speculated with by the artist, and therefore embedded with creative potential. While programming experimental instruments capable of sound generation and manipulation, the fundamentals concepts of computer science – such as functions, variables and control structures – will be presented, discussed, and experimented with. From those 'hard science' topics, broader conceptual discussions will be proposed, where we abstract computational principles in terms of a conceptual model to help us understand the world around us. Regardless of whether your area of research is HIP, electroacoustic music, or anything in between, you will see in this workshop how the practice of programming can provide you with tools to help you reflect upon your artistic and intellectual practice.

Bootcamp-Programme

Sunday 5 September
Arrival in Ghent

Monday 6 September – Thursday 9 September
09:00 – 10:30 Lesson 1
11:00 – 12:30 Lesson 2
14:00 – 15:30 Lesson 3
16:00 – 19:00 Homework
16:00 – 19:00 Teachers' consultation

Friday 10 September
09:00 – 10:00 Lesson 1
10:30 – 11:30 Lesson 2
11:45 – 12:45 Lesson 3
14:00 – 16:00 Plenary discussion

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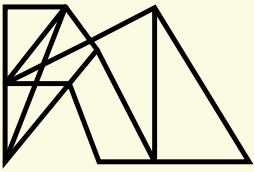
RAPP Lab

Please note:
A common learning environment is fundamental to this workshop. The course will take place at the Orpheus Institute in Ghent, situated in the centre of the historic city. The institute observes strict corona-proof arrangements. During the Bootcamp we are going to offer refreshments, lunch/dinner and coffee breaks to our participants.

Prerequisities:
A laptop, musical literacy, an open mind, and a thirst to see what happens when you work on your artistic research obliquely – by developing and exercising skills that will allow you to return to it with new perspectives.

Costs:
There is no course fee! The ERASMUS+-programme offers a grant to cover a part of the travel and accommodation costs for the participants in every institution.

How do I apply?
To encourage an intensive working environment this Bootcamp can accommodate only a limited number of participants, who will be selected by their institutions.
Please apply by uploading one single PDF-File
until 20 Juni 2021. This file should include:
• a full CV with all your contact information
  and the name of your institution
• a brief description of your current research interests

Please name this file with your name and the city name of your institution (Example: Name_Surname_Oslo)

Upload-Link
https://hfmt-koeln.sciebo.de/s/XBAakLTe1fwB4Ff

You need help or further information?
Please contact: rapplab@hfmt-koeln.de
or your RAPPLab responsible in your institution.

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16th Century Counterpoint: Handout & Vademecum
Prof. Dr. Markus Roth, Folkwang University of Arts

Ex. 1: Francesco Guami, *Ricercari a due voci*, Venice 1588, Nr. XX (Tenore)

Ex. 3: G. P. da Palestrina, *Missa Ut re mi fa sol la*, Benedictus (halved values)

Ex. 4: P. Verdelot, *Dormend'un giorno* (*Le dotte et eccelente compositioni di Verdelot,* Venice 1538)

Ex. 5: G. Scotto, *Dormend'un giorno* after Verdelot (1559), M. 1-19

Il bianco e dolce cigno

Il bianco e dolce cigno
cantando more, ed io
piangendo giung' al fin del viver mio.
Stran' e diversa sorte,
ch'ei more sconsolato
ed io moro beato.
Morte che nel morire
m'empie di gioia tutto e di desire.
Se nel morir, altro dolor non sento,
di mille mort' il di sarei contento.

The white and sweet swan
dies singing, and I,
weeping, reach the end of my life.
Strange and different fate,
that he dies disconsolate
and I die a blessed death,
which in dying fills me
full of joy and desire.
If in dying, were I to feel no other pain,
I would be content to die a thousand deaths a day.

Quis dabit capiti meo aquam?

Text: Angelo Poliziano

Heinrich Isaac

Tauola del contrapunto.

HOC·EST·TOTVM·CONTINE[...]

·TENOR· ·BASSVS· ·ALTVS·

	BASSVS					ALTVS				
·I·	V	VIII	X	XII	XV	III / VIII / X	III / V / X / XII	III / V / VIII / XII	III / V / VIII / X	III / V / X / XII
·III·	III	VIII	X			VIII / X	III / V / XII	III / V / VIII		
·IIII·	III	V				III / X	III / X			
·V·	III	VIII				VI / VIII	III / V / X			
·VI·	III	III	V			III / V / X	V / VI	III / VIII		
·VIII·	III	III	V	V	VIII	III / V / VIII	III / VI / VIII	III / X	III / V / X / XII	
·X·	III	III	V	VI	VIII	V / VIII / X	V / VIII / VIII	III / III	III / IIII	IIII / VI / XII
·XI·	III	V				VI / VIII / X	III / VIII / X / XII	VI / III		
·XII·	III	V	VIII			III / VI / VIII	III / III / VI	VI / III		
·XIII·	III	III	V	VI		V / VIII / X / XII	III / VI / VIII	III / X / XII	IIII / III / V	

Tu solus qui facis mirabilia

Josquin des Prez
~1450 - 1521

[Prima pars]

san - gui - ne tu - o pre - ti - o - sis - si - mo.

san - gui - ne tu - o pre - ti - o - sis - si - mo.

san - gui - ne tu - o pre - ti - o - sis - si - mo.

san - gui - ne tu - o pre - ti - o - sis - si - mo.

In te so - lum con -

In te so - lum con -

Ad te so - lum con - fu - gi - mus,

Ad te so - lum con - fu - gi - mus,

fi - di - mus, nec a - li - um ad - o - ra - mus, Je - su Chri - ste.

fi - di - mus, nec a - li - um ad - o - ra - mus, Je - su Chri - ste.

nec a - li - um ad - o - ra - mus, Je - su Chri - ste.

nec a - li - um ad - o - ra - mus, Je - su Chri - ste.

ex - au - di quod sup - pli - ca - mus, et

ex - au - di quod sup - pli - ca - mus, et

Ad te per - ces ef - fun - di - mus, ex - au - di quod sup - pli - ca - mus, et

Ad te per - ces ef - fun - di - mus, et

62

con - ce - de quod pe - ti - mus, Rex be - ni - gne.

con - ce - de quod pe - ti - mus, Rex be - ni - gne.

con - ce - de quod pe - ti - mus, Rex be - ni - gne.

con - ce - de quod pe - ti - mus, Rex be - ni - gne.

70 [Secunda pars]

Superius

D'ung aul-tre a - mer,

Altus

No - bis es - set fal - la - ci - a:

Tenor

No - bis es - set fal - la - ci - a:

Bassus

D'ung aul-tre a - mer,

77

D'ung aul-tre a - mer, et pec - ca - tum.

Ma - gna es - set stul - ti - ti - a et pec - ca - tum.

Ma - gna es - set stul - ti - ti - a et pec - ca - tum.

D'ung aul-tre a - mer, et pec - ca - tum.

87

Au - di no - stra su - spi - ri - a, Re - ple - nos tu - a gra - ti - a,

Au - di no - stra su - spi - ri - a, Re - ple - nos tu - a gra - ti - a,

Au - di no - stra su - spi - ri - a, Re - ple - nos tu - a gra - ti - a,

Re - ple - nos tu - a gra - ti - a,

- 3 -

O rex re - gum, Ut ad tu - a ser - vi - ti - a
O rex re - gum, Ut ad tu - a ser - vi - ti - a
O rex re - gum, Ut ad tu - a ser - vi - ti - a Si -
O rex re - gum, Ut ad tu - a ser - vi - ti - a

Si - sta - mus cum læ - ti - ti - a in æ - ter - num.
Si - sta - mus cum læ - ti - ti - a in æ - ter - num.
sta - mus cum læ - ti - ti - a in æ - ter - num.
Si - sta - mus cum læ - ti - ti - a in æ - ter - num.

Ex. 10: J. del Enzina, *Ay triste que vengo* (*Canzoniere del Palacio*, ~1505-20)

1. ¡Ay tri-ste, que ven-go
3. que ven-go cui-ta-do,
5. A-que-lla me ma-ta
ven-gi-do d'a-mor, ma-güe-ra pa-stor!

2. Más sa-no me fue-ra no ir al mer-ca-do,
que no que vi-nie-ra tan a-que-ren-çia-do;
4. Di jue-ves en vi-lla vie-ra-na do-ña-ta;
qui-se rre-que-ri-lla, y a ba-lló la pa-ta.

Ex. 11: Leonhard Lechner, *Newe Teutsche Lieder zu drey Stimmen nach Art der Welschen Villanelle*n, Teil II, Nürnberg 1578, Nr. XVI: *Ach Lieb, ich muss dich lassen*

1.Ach Lieb, ich muß dich las-sen, ich fahr da-hin mein Stra-ßen,

bringt mei-nem Her-zen Pein. Wie könn's mir ü-ler g'fal-len, dann da die Liebst ob

al-len von mir so muß ge-schie-den sein, von mir so muß ge-schie-den sein.

L'ANTICA MVSICA
RIDOTTA ALLA MODERNA
PRATTICA, CON LA DICHIA:
RATIONE, ET CON GLI ESSEMPI
DE I TRE GENERI, CON LE
LORO SPETIE.
ET CON L'INVENTIONE DI VNO
NVOVO STROMENTO, NELQVALE
SI CONTIENE TVTTA LA
PERFETTA MVSICA, CON
MOLTI SEGRETI
MVSICALI.

Nuouamente meſs' in luce,

DAL REVERENDO M. DON NICOLA VICENTINO.

next pages: Nicola Vicentino, madrigal »*Dolce mio ben*« in three versions (*L'Antica musica* 1555, fol. 67v f.; Edition Manfred Cordes, Graz 2007) [**Ex. 13a-c**]

Essempio della prima parte di uno Madrigale à quattro voci [...]

Nb. 25:
Dolce mio ben
(fol. 67v f.)
im diatoni-
schen Genus
Hörbeispiel 15

Nb. 26:
Dolce mio ben
(fol. 67v f.)
im chromati-
schen Genus
Hörbeispiel 16

Nb. 27.
Dolce mio ben
(fol. 67v f.)
im enharmonischen (und chromatischen) Genus
Hörbeispiel 17

Essempio della prima parte di uno Madrigale à quattro voci [...]

_Values & rests, *tempus*, *tactus*, ›flow‹

Adriano Coclico: *Compendium musices descriptum*, Nürnberg 1552, Fiii

In 16th Century vocal Polyphony, most music was written in the *tempus imperfectum diminutum*, symbolised through the sign ₵ (*alla breve*). Despite the voices being written out without bar lines in the sources, the music is organized into units a semibreve long, with a ›strong‹ downbeat at the beginning of each unit. (If the semibreve is divided into two minims, the first is ›strong‹, the second ›weak‹.) Hans Buchner (1524) described the basic tempo of performance comparing the beat with two steps of a man walking in average tempo. The following Palestrina example shows the ideal of phrase design, beginning with large values accelerating, while syncopation often announces the near cadence.
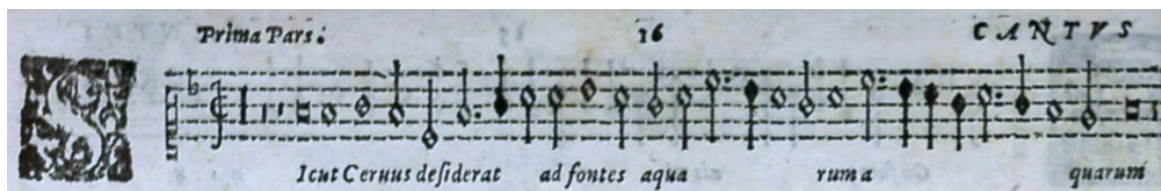
(G. P. da Palestrina, Motet *Sicut cervus* (*Motecta festorum* II, 1604, Cantus partbook)

_Consonant and dissonant intervals

Perfectæ consonantiæ: Imperfectæ consonantiæ
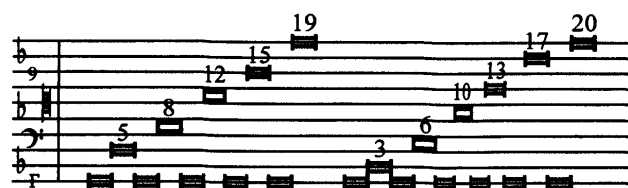
Chapter III

Concerning dissonances

It is a mixture of diverse sounds naturally offending the ears. There are moreover nine: the second, fourth, seventh, ninth, eleventh, fourteenth, sixteenth, eighteenth, and twenty-first.[31] Like the consonances, the dissonances can also be separated into three parts, into:[32]

Simple	2	Secondary	9	Tertiary	16
	4		11		18
	7		14		21

representation after Gallus Dressler, around 1563/64 (Forgács 2007)

16th Century Counterpoint is regarded as a succession of intervals, based on a consonant scaffold note against note (*contrapunctus simplex*). Normally, a chant begins and ends with a perfect consonance; only imperfect consonances can be used in parallel motion.
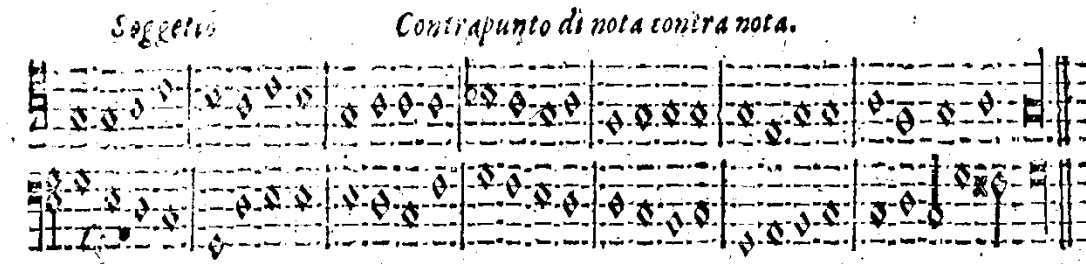
Example from G. Daruta, *Il transsylvano* II (1622)

After G. Zarlino (*Istitutioni harmonique* III/1558, Cap. 39), the Counterpoint against a given subject must be varied »through diverse movements, by touching different tones I the lower and upper and middle registers, and in the consonances it sounds against the subject«.

_The regular use of dissonances: *Transitus* and *sincopa*

• **TRANSITUS**: in most of the cases a fleeting passing dissonance on a very week position within the beat (Dressler: »transitus celer«), rarely as minim, predominant as semiminim after a dotted minim. See below the very smooth usage of different types of transitus-figures: 1) *transitus regularis*, 2) *transitus irregularis*, and 3) lower »neighbour note« (there is no historic term). Note also the very characteristic *portamento* figure (*), a decoration of the discant clause in the cadence. (G. P. da Palestrina, motet *Sicut cervus*, Cantus and Altus annotated)

- **SINCOPA**:

Giovanni Artusi, *L'Arte del contrapunto*, Bologna 1598, 40:

ciuno, à caſo, & ſenza conſideratione alcuna offendono l'vdito ſenza piacere. Regolatamente ogni volta che c n debiti modi, & ordini vengono poſti dal Compoſitore, di maniera che l'vdito ne reſta ſodisfatto, & ſe ne contenta, ma perc ıe in queſto ordine, e neceſſario, che vno ſtia ne ſi moui & quaſi ſoſpeſo, anzi perſo reſti, e l'altro con viuacità hor quà hor là ſecondo la volontà dell' Artefice percuota di modo, che in quella percoſſa l'vdito ne venga alquãto offeſo, ſe bene dipoi ne piglia piacere, però chiamerò quella parte che ſtà, & riceue la percoſſa: Patiente, & quella che offende l'altra mouendoſi, ò ſtando, Agente, Quella parte, laſciando tut- te l'altre regole da vna parte, che ſarà patiente, ſempre doppo la percoſſa hauuta diſcenderà per vn grado fia poi di tuono ò di ſemituono, che non importa: l'ada poi la parte Agente ouunque piu le piace, purche dop- po tal offeſa s'incontrino in vna Conſonanza, che tal hora potrà eſſere imperfetta, tal hora perfetta: & forſi anzi ſenza forſi, in vn'altra Diſſonanza, come ſi vedrà, ſecondo la diſpoſitione delle parti. Ne quini gioua
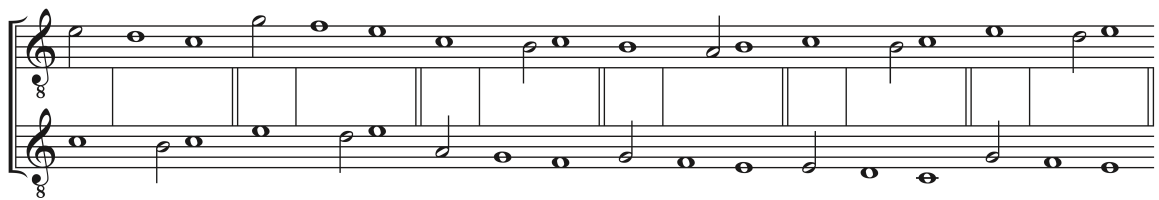
representation after Gaffurio 1496/Menke 2015

_cadences (*clausulae*)

> *Quid est clausula? Est cantilenae particula in fine vel quies perfecta reperitur vel est vocum diversarum in consonantijs coniunctio.* – What is a cadence? It is a short section at the end of a Cantilena: Either perfect rest is discovered, or it is the disjunction of the diverse voices in perfect consonances. (Gallus Dressler, *Praeceptae musicae poëticae*, 1563/64)

Ex 6 in 8: *Qua ratione constituuntur clausulae? Discantus et Tenor ex 6 in 8 conveniunt, ac si incidit syncopatio in discanto tunc 7 syncopata excusator.* – By what method are cadences constituted? The discantus and tenor come together from a sixth into an octave, and if a syncopation occurs in the discantus, then a syncopated seventh is excused.
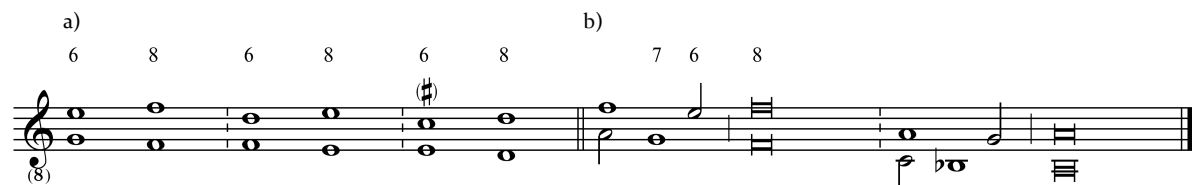
The three basic types of cadences after Dressler: *clausula perfecta, clausula in mi, clausula semiperfecta*
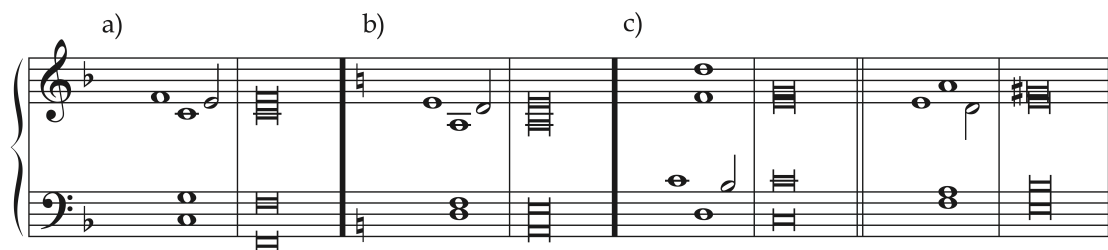
_contrapunctus simplex and diminutus (or »floridus«)

Essempio del contrapunto semplice, & Florido: P. Pontio, *Ragionamento di Musica* (1588), p. 22:

The following representation shows some formulas to make diminutions of the melodic steps of a primary scaffold based on *contrapunctus simplex*. Note that not every formula can be used everywhere; check the concrete conditions and *mi contra fa*-relations, but the present list can be easily expanded with the aid of similar figures (representation without clefs after Menke 2015):

Literature:

_Gioseffo Zarlino, *The Art of Counterpoint. Part Three of Le Istitutioni harmonique 1558*. Translated by Guy A. Marco and Claude V. Palisca, New Haven 1968.
_Peter Schubert, *Modal Counterpoint, Renaissance Style*, New York and Oxford: Oxford University Press 1999.
_R. Forgács, *Gallus Dressler's* Praecepta musicae poëticae, Urbana and Chicago 2007.
_Anne Smith, *The Performance of 16th Century Counterpoint*: Learning from the Theorists, New York and Oxford: Oxford University Press 2011.
_Johannes Menke, *Kontrapunkt I: Die Musik der Renaissance*, Laaber 2015.

Lecture One: Homework

1. Do you agree with Aristotle that human beings are the only rational animals? Please, in as few words as possible, give reasons for your answer.

2. What is the difference between a theoretical judgement and a practical one?

3. What is a normative discipline and why is such a discipline normative? Is ethics a normative discipline?

4. Why is it essential to be rational in order to be irrational?

5. Why is the 'Law of Least Effort' interesting to people who want students to engage in critical reasoning?

6. What is the definition of 'argument'?

7. Is 'If she can reach top A then she is a soprano' an argument YES/NO. Please give a reason for your answer

Lecture Three: Homework

1. Why is it important to analyse arguments?

2. Please analyse this argument and say whether it is inductive or deductive:

   There were remarkable likenesses between Beethoven's facial features and those of Samuel Taylor Coleridge. Samuel Taylor Coleridge was mixed race and, when in the segregated USA in 1907, he was refused admission to hotels in many American cities on the basis of this. Beethoven, therefore, was mixed race

3. Please analyse this argument, adding any supressed premises, and say whether it is inductive or deductive:

   Beethoven's anniversary year was in 2020 was to be celebrated by many live performances of his work. But Beethoven's work is very well known and little would have been learned from such performances. If, instead, we imposed a moratorium on live performances of Beethoven's work, inviting unknown composers to write new pieces inspired by Beethoven we would learn far more. I believe that Beethoven's anniversary should be celebrated by commissioning nine new symphonies, five new piano concertos, 16 new string quartets and 32 sonatas from as diverse a range of composers as possible.

4. Are these arguments deductive or inductive (delete the appropriate letter)?

   a. Killing is wrong. Therapeutic cloning involves killing. Therefore therapeutic cloning is wrong.   I/D
   b. Tom is a banker. Most bankers are rich. Therefore Tom is rich. I/D
   c. All dogs are mortal. Lucy is mortal. Therefore Lucy is a dog. I/D
   d. Sue and Tom lead similar lives but Sue smokes and Tom doesn't. Therefore Sue is more likely to die from heart disease than Tom. I/D
   e. Every person with Huntington's Disease who has been examined, has had the HD gene on chromosome 4. Therefore everyone with HD has the HD gene on chromosome 4. I/D

Lecture Five: Homework

1. Why can't inductive arguments be systematised like deductive arguments?

2. There are lots of different types of inductive argument – can you name three?

3. Evaluate these inductive generalisations:

   a) Those on the third generation pill have a huge risk of a blood clot: taking the third generation pill *doubles* the risk.

   b) About 1,755,637 square kilometers (677,855 square miles) of Greenland are covered in ice throughout the year, therefore Tasilaq (which is a city of 6,000 people in Greenland) is ice bound.

   c) Met Office figures show that between 1997 to 2012 there was no discernible rise in global temperature. This means that human-induced climate change is a myth.

   d) Nearly every time I have rung my bank I have been put on hold and forced to listen to irritating music for ages. I bet no-one ever gets through to their bank without this problem.

4. Explain what is wrong with the following causal generalisations:

   a. Sleeping with your shoes on gives you headaches.

   b. Zebra crossings cause accidents.

   c. I must wear my lucky red jumper to the exam, it has always worked in the past.

   d. Since the 1950s, the atmospheric CO_2 level and the crime level have both increased sharply, maybe this correlation shows there is a causal relationship?

5. Evaluate this analogy:

   a) Leaders should run the economy as if they were running a household budget. After all the former, like the latter, directly affects the lives of individuals

6. Answer this question about this Argument from Authority:

   a) In his book The Grand Design Stephen Hawking claims that philosophy is dead. Hawking is a great physicist….has Hawking given us reason to turn our backs on philosophy?

7. Evaluate this abduction:

   a) My bank rang to say that my card has been 'cloned'. They asked for my security details. I asked if I could ring them back to check they were my bank and they said yes. I rang the number he gave me and the same chap answered immediately (it hardly even rang!). So it had to be the bank and I gave them my details.

   Should there be other hypotheses in play?
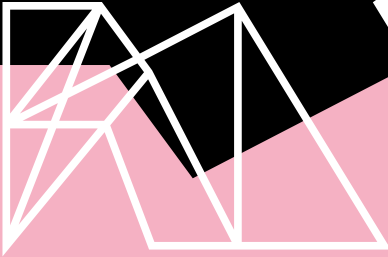
LAB 3

2 – 6 May 2022

**Embodied Reflection
in Artistic Practice**

HfMT Cologne

Programme:

Sunday 1 May | **Monday 2 May**
Arrival in Cologne

Monday 2 May | 15:00
Come together
Evening Programme (Tba)

Tuesday 3 – Thursday 5 May
09:00 | **Warm-up**

09:30 – 12:30 | **Workshops**

14:00 – 17:00 | **Workshops / individual work**

17:30 | **Wrap-up / reflection**

Friday 6 May
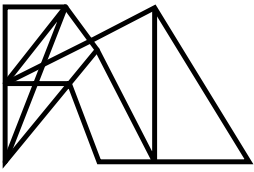09:00 | **Warm-up**

10:00 – 17:00 | **RAPP Lab 3 meets
"Forum Artistic Research" at the HfMT Cologne:**
ensemble walk, keynote "Thinking through Practice:
The Body as Music's Terroir" (with Nina Sun Eidsheim)

Saturday 7 May
Departure from Cologne

Reflection-Based
Artistic Professional Practice

RAPP Lab

What is this Lab about?

I perform, I resonate, I move, I reflect – the potential of this doing is entangled with (often inaudible) words, with tangible sounds, imaginations and bodily gestures.
The third RAPP Lab at the HfMT Cologne focusses on the tacit dimensions of the sensorial-emotional and social knowledge of and in artistic practice, research and education. In try-outs, in workshops, in interdisciplinary and dialogical sessions, in discussions.

In this variety of setups the Lab invites you to explore how we can approach, experience and analyse music and dance making from perspectives of embodied reflection. We would like to share and discuss methods and practices that may contribute to a deeper understanding of reflexivity in artistic doing as a holistic phenomenon that always departs from states of moving, hearing, sensing, mobilizing the known as well as the unknown. One of our guiding principles will be an attempt to avoid easy separations between sound, movement and language, intellect and body as much as possible – while being aware how deeply ingrained such binary structures' still are in Western economies of knowledge, art and education.

Based on the HfMT Colognes' specific profile in which music and dance programs work in practice and research side by side and in collaboration, the Cologne RAPP Lab is able to provide a diversity of frames to playfully experiment with how sound and movement open up research perspectives for one another. As practical analysis, simultaneously doing what we reflect on, inviting others to reflect on what we do. How can we re-work habitual techniques through each others methods? Or what does it mean to explore e.g. rituals like stepping on stage as mechanism that pose questions about non-binary takes on what has traditionally been addressed as the "mind-body-split"? Since there is no "pre-skill" in artistic actions just as little as reflecting on them happens "post-skill", we would like to dedicate the third RAPP Lab to the probing and exchange of methods in which the various dimensions of embodied reflexion in artistic practices in music and dance are encouraged and stimulated.

Teachers and artists from music and dance department of the HfMT Cologne will facilitate the sessions. As guest teachers **Nina Sun Eidsheim** (Voice Studies/Musicology, USA/Norway) and **Lars Frers** (Sociology of Space, Norway) will enrich the team with external perspectives.

Reflection-Based
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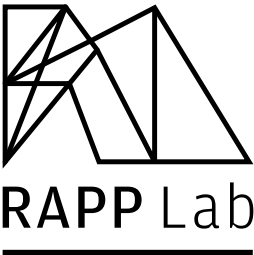
Costs:
There is no course fee! The ERASMUS+-programme offers
a grant to cover a part of the travel and accommodation
costs for the participants in every institution.

How do I apply?
To encourage an intensive working environment this Lab
can accommodate only a limited number of participants,
who will be selected by their institutions.
Please apply with a PDF-File with the following details
until 13 February 2022:
• a full CV with all your contact information
• a brief description of your current research interests

Please send these documents to the local RAPP Lab
representative in your institution.

www.rapplab.eu

You need help or further information?
Please contact: rapplab@hfmt-koeln.de
or the RAPP Lab team in your institution.

─────

Information www.rapplab.eu

Contact rapplab@hfmt-koeln.de

Hochschule für Musik und Tanz Köln
Unter Krahnenbäumen 87, 50668 Köln
www.hfmt-koeln.de

Zentrum für Zeitgenössischen Tanz
Turmstraße 3-5, 50733 Köln
zzt.hfmt-koeln.de

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Musik und Tanz Köln

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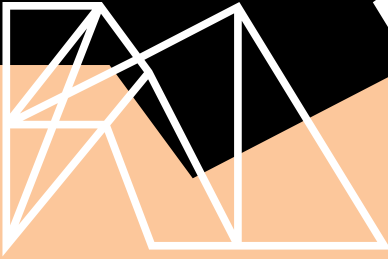
LAB 4

30 May – 04 June 2022

Transculturality in Artistic Research | mdw – University of Music and Performing Arts Vienna

Programme:

Monday 30 May | Liszt Hall
09:00 – 12:00 | **Welcome, Workshop** Sandeep Bhagwati
14:00 – 17:00 | **Workshop** Philipp Tyran

Tuesday 31 May | Liszt Hall
09:00 – 12:00 | **Workshop** Sakina Teyna and Mahan Mirarab
14:00 – 17:00 | **Workshop** Félix Blume

Wednesday 1 June | Haydn Hall
10:00 – 13:00 | **Workshop** Nina Kusturica
15:00 – 18:00 | **Workshop** Horacio Curti
20:00 – 22:00 | **Workshop** Golnar Shahyar

Thursday 2 June | Haydn Hall
09:00 – 12:00 | **Workshop** Aslı Kışlal
18:00 – 22:00 | **Reception and Multiplier Event: Presentations** from Cologne and Vienna, Panel and Discussion

Friday 3 June | Sound Theatre
09:00 – 12:00 | **Workshop** María Do Mar Castro Varela
18:00 **Performances** of mdw students (Dr. Artium Program)

Saturday 4 June | Sound Theatre
09:00 – 12:00 | **Workshop** Katalin Erdödi
18:00 **Performances** of mdw students (Dr. Artium Program)

Reflection-Based
Artistic Professional Practice

RAPP Lab

LAB 4

Transculturality in Artistic Research

In a globalised (artistic) world we consider western music tradition as one among many traditions. This attitude acknowledges existing hegemonial power relations, but it aims to enhance the ability of the participants to reflect on one's own artistic practice and art-based scientific methods, and to experience them in different social, cultural and artistic contexts. This implies the awareness of multifaceted power-structured conditions of artistic practices. In a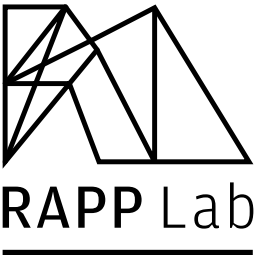 post-colonial context the development of diverse reflexive approaches should support students to find, develop, articulate and communicate their own standing. This also contributes to the ability of finding / developing / presenting one's own artistic and professional niche.

The workshops will start with introductory lectures and workshops by experts, from mdw as well as external. The following workshops will create a space for interaction between the participants, who will then develop a transdis-ciplinary and transcultural field-performance – a performance space allowing both, the presentation of autonomous individual artistic contributions and their interaction and fusion – and explore different methodologies of transcultural artistic research. Paradigmatic methods will be identified for further exploration and documented in the web-platform of RAPP Lab.

Please note:
The most up to date **corona information** can always be found here: https://www.mdw.ac.at/covid19/

Please check the latest updates regularly and follow the current rules. RAPP Lab 4 will be documented in video through the whole 6 days. By attending the workshops you agree on being part of these videos for non profit **documentation and dissemination** purposes.

Costs:
There is no course fee! The ERASMUS+-programme offers a grant to cover a part of the travel and accommodation costs for the participants in every institution.

How do I apply?
To encourage an intensive working environment this workshops can accommodate only a limited number of participants, who will be selected by their institutions.

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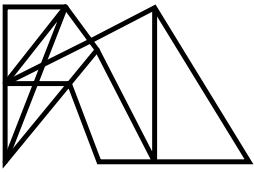
RAPP Lab

Please apply by uploading one single PDF-File
until 25th April 2022. This file should include:
• a full CV with all your contact information and the
  name of your institution
• a brief description of your current research interests
  Please name this file with your name and the city name
  of your institution (Name_Surname_Cologne / Ghent /
  Oslo / Rome / Tallinn / Vienna)

Upload-Link
https://hfmt-koeln.sciebo.de/s/UZqxQUZ5BItgQ21

You need help or further information?
Please contact: rapplab@hfmt-koeln.de or your RAPPLab
responsible in your institution.

event addresses:
Haydn Hall, Campus, Anton-von-Webern-Platz 1, 1030 Wien
Liszt Hall, Lothringer Straße 18, 1030 Wien
Sound Theatre, Future Art Lab, Campus,
Anton-von-Webern-Platz 1, 1030 Wien

Information https://www.rapplab.eu/labs/lab4

Contact hindler-d@mdw.ac.at and rapplab@hfmt-koeln.de

mdw – University of Music and Performing Arts Vienna
Artistic Research Center
Anton-von-Webern-Platz 1, 1030 Wien
Tel: +43 (1)711 55-2105 / https://www.mdw.ac.at/ar_center

universität
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kunst wien

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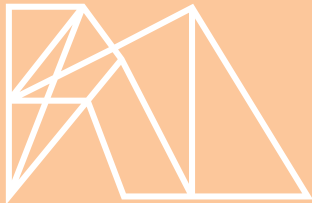
LAB 4

30 May – 04 Juni 2022

**Transculturality
in Artistic Research**

mdw - University of Music
and Performing Arts Vienna

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Artistic Professional Practice
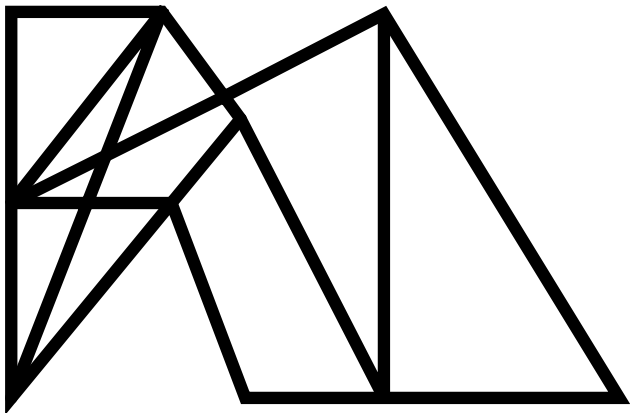
RAPP Lab

LAB 5

September 19th-23rd, 2022

Estonian Academy of
Music and Theatre
Tallinn, Estonia

Exploring Musical Identities: Autoethnography for the Practising Musician

Schedule

Day 1: **Introduction to Autoethnography**

Day 2: **Working with Memory**

Day 3: **Interviewing the Self and the Other**

Day 4: **Real-time Reflexivity**

Day 5: **Writing an Autoethnography**

What to Expect?

Our lab in the Estonian Academy of Music and Theatre will take participants through an

Autoethnographic process. The aim is to provide students with methods which can be used to research how identity and culture contributes to the understanding of various artistic practices. In doing so the participants will be asked to delve deeply into their own identities in order to seek how implicit knowledge of a discipline has been manifested.

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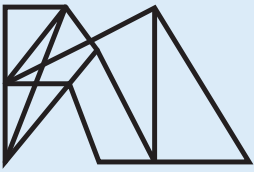
RAPP Lab

Often our understandings of artistic practice are shaped by a mixture of our culture and our own experiences. The roles and rules of composition, performance, and improvisation are both defined through explicit and implicit communication. The implicit aspects are often the ideas, concepts, and values which go unnoticed and unchallenged. It is inside of these where greater awareness and creative action could be generated to both move the artistic researcher closer to themselves and provide fertile ground for fresh artistic ideas.

The five day lab will include using the concepts of memory, interview, and real time reflection, alongside a great deal of writing, to achieve a better sense of oneself as an artist/researcher. Each approach will be explored through theoretical framing, demonstrations, and real time application to the participants own artistic practice. In the end, the artistic researcher should gain deeper insight into their own practice/identity, as well as the ability to apply Autoethnography to their future work.

Prerequisites

Students will be expected to participate in groups as well as spending time alone as individuals. It will

be necessary to be prepared to write a great deal. It is recommended to bring with you good writing utensils and a notebook. Laptops, smart phones, and tablets will not be efficient, and perhaps uncomfortable, for the types of exercises which will be explored during the lab.

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About RAPP Lab
https://www.rapplab.eu/
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ESTONIAN ACADEMY
OF MUSIC AND THEATRE

Reflection-Based
Artistic Professional Practice

Autoethnographic Interviews – exercises and guidelines

Kristi Kapten and Vittoria Ecclesia

Documentation for Day 3 of Lab 5: Exploring Musical Identities

Estonian Academy of Music and Theater

The following text contains the exercises and the guidelines given to the participants, to encourage them to experiment with interview strategies after the theoretical introduction on Autoethnographic Interviewing.

Exercise 1: think of an event or episode of your recent daily life, not necessarily connected with your profession. In pairs, interview each other on your events, taking notes manually or recording. At the end, prepare a five-minutes "presentation" of each interview, selecting the most meaningful questions and answers, and be ready to re-enact it in the afternoon task.

The participants were given one hour to complete the first exercise in pairs. In the following phase, two couples were matched and instructed to present their interviews to each other. Then they received the following "twist" task:

Exercise 2 "Here is the twist": When you present one of your questions to a person from the other duo, the question should be answered by their partner (the person that they did their interview with).

Follow this conduct with all the follow-up questions you have prepared.

When you answer questions on behalf of your interview partner, don't be worried about getting it right! Answer them in first person and trust that you know "your" truth.

The scope of the exercise was not to enact a real autoethnographic interview, but more to test interview strategies in a safe context and reflect on how the identity of each participant influenced their perception of other people's stories.

Interviewer guidelines:

- Use physical sensations other than sight: what were they smelling, hearing, tasting, touching…
- Use the environment: is the experience happening inside or in open air? What are the surroundings? How do they feel in that environment?
- Use relationships: who else is there? Do they know the person well? Is there a hierarchy between them, what do they think about it?
- Use action and reaction: what were they doing? What were the consequences of the actions they took there? What would have happened to them if they had taken a different action? Would they act differently, knowing what they know now?
- Use contrasts: evoke contrasting or opposite emotions to what the interviewee mentions. i.e. if they were sad, was there anything that made them happy?
- Use memory: have you been in that situation already? Was anything different? Were you different, and how?
-

Reminder: keep into account body language, facial expressions, and other physical cues of the interviewee to enrich your understanding. Do they look relaxed, at ease, happy, excited, curious, hesitant, uncomfortable, sad, angry, perplexed, confused, irritated, lost, bristling… what is the pace of their speaking? Do they slow down or speed up in certain moments? How fast are their reactions? Are they in a closed or opened position with the body? What are their hands doing?

Don't forget to keep in touch with yourself: do you relate with that experience? Does your perception/sensation/reception diverge from that of the interviewee? How? Why? Have you had similar experiences? Do you resonate with the sensations recalled by the interviewee? Would you have acted differently? If it feels comfortable, **share your opinion, experience, or differences with the interviewee.**

Bibliography

Chang, H. (2008). Autoethnography as a method. New York: Routledge.

Ellis, C. (2004). The Ethnographic I. Oxford: Altamira Press.

Holman Jones, S., Adams, T. E., & Ellis, C. (2013). Handbook of Autoethnography. New York: Routledge.

Bootcamp Introduction

Theodore Parker
Documentation for Day 2 of Lab 5: Exploring Musical Identities
Estonian Academy of Music and Theater

Our approach in introducing the concept of Autoethnography was to provide a direct experience of the method of reflection right from the first moments of the bootcamp. This was followed by a simplified historical perspective of Ethnography's transition into subjectivity. This brief text highlights our approach to introducing the subject. The main concern in the bootcamp was to provide experiences which can be key to understanding the reason and usefulness of this methodology.

The introduction to our bootcamp was held inside of the Estonian Academy of Music and Theater's large great hall (Image 1). As participants entered the hall they were greeted individually by the bootcamp faculty. We asked common questions about their travels to Estonia, what their first impulses were of the city, and did they have any immediate questions or concerns. They were then requested to take a seat on the main stage where chairs had been placed in semi-circle form facing the large empty room.

Image 1
Estonian Academy of Music and Theater's Great Hall

After a brief introduction to our academy by Professor Kristel Pappel (Head of the EMTA Doctoral School), the bootcamp immediately started with an interactive exercise. Participants were asked to do a common improvisation exercise titled 'sensing a minute'. In this exercise individuals are asked to attempt to feel when one minute has passed while sitting in silence, without the aid of a clock. It should be stated clearly that the main objective of the exercise is not to guess one minute perfectly

in sync with a clock. After the individual feels one minute has passed, they raise their hand. The leader of the exercise sets a clock hidden from view in order to keep track of the general time and document the individual responses. Typically, every individual's sense of one minute is different and no one person ever senses the correct duration. Once all participant's have raised their hand the exercise is over, and a questions is posed: *"Why does the sense of time vary so uniquely from individual to individual"?*

The underlining intent of this introduction is multilayered. The use of the great hall was intended to initiate the bootcamp with a space which has a bold socio-cultural function for music students (both in terms of those who feel included in or excluded from such environments). This space would serve as an example later on in the bootcamp as a representational space for several issues concerning the formation of identity through culturally significant places. Several students noted the appearance of the hall as already having an impact on their impressions of the bootcamp. Greeting participants individually was done to establish a cooperative impression of the bootcamp, we wanted our participants to sense our faculty first as human beings, and secondly as teachers. It was our hope that establishing such a relationship would allow us to feel like a group exploring together. It also allowed individuals to present themselves to us as singular identities. This was a less intimidating way to get to know each other than the typical individual to group introductions.

The one minute exercise was presented to elicit an understanding that all individuals have a varied sense of time, and to question why this subjectivity exist and if it should be considered a flaw. Immediately, participants understood that there are aspects to their own identity/physical bodies and cultural surroundings which contribute to sensing time. Such an exercise leads directly towards the main concerns of Autoethnography, and though it does not provide any answers or clear research objectives, it allows the participant to see how our identities, space, and cultures shape even our most fundamental of experiences. Certainly the exercise would seem banal during a more in depth conversation on the topic, but starting a bootcamp on the subject allows the participants to get into a real experience as an introduction to Autoethnography.

Our main concerns when introducing the purpose of Autoethnographic research was for our participants to understand that their subjective experiences could be seen as representational of their culture. In order to arrive at this point a short overview of Ethnography can be useful. The general notion communicated was that, historically, ethnographers distanced themselves from the culture which was under investigation (Adams, Ellis, Jones 2015: 9). However, this distancing led to some skepticism regarding the interpretive capabilities of the observing ethnographer (Adams, Ellis, Jones 2015: 10). Furthermore, the simple presence of a foreign observer inside of culture potentially modifies the behavior and routines of those being observed. In such cases Autoethnography was thought to introduce an opposing view. This field takes the premise that only the individual subject

of a particular culture is capable of decoding its structure and analyzing its effects (Adams, Ellis, Jones 2015: 10-11).

In the case of artists, the application of such an idea blends perfectly with several artistic practices which are inherently subjective in nature, and were be explored further in the bootcamp. The following videos in this collection provide some general overviews of the types of questions and/or themes an artistic researcher may want to develop when conducting an Autoethnography. In depth theoretical discussions of the methodology were avoided in order to create an environment which promoted applied practice of the method, experimentation with interpretation, and questioning of validity. While doing the actual practice and methods of an autoethnographer, theoretical questions arrive quite naturally regarding validity and purpose. In such cases this should be seen as an advantage to our approach as it allows the participants to directly experience how the theory applies to the practice.

Bibliography

Ellis, Carol; Adams, Tone E.; Jones, Stacy Holman (2015). *Autoethnography: Understanding Qualitative Research.* New York: Oxford University Press.
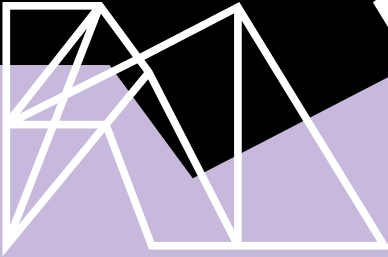
LAB 6

06 – 10 March 2023

**Conscious Improvisation:
a Deep and Functional Approach**

Conservatorio di Musica
'Santa Cecilia' Roma

Programme

Sunday 5 March | Arrival in Rome

Monday 6 March | IN/OUT – Psychoanalysis

Tuesday 7 March | ABOUT – Language

Wednesday 8 March | SO FAR AWAY? – Indian Culture

Thursday 9 March | SO CLOSE? – Neapolitan Song

Friday 10 March | OUT/IN – Philosophy

Day-Schedule (Monday to Friday)
10:30 – 13:00 | **Seminars and Workshops**
14:00 – 17:00 | **Working Groups, Presentations, Discussions**

Evening-Programme

18:30 – 19:30 | Thursday 9 March
LowLatency (LoLa)-Concert
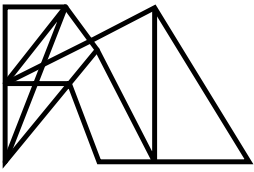
18:30 – 19:30 | Friday 10 March
AReMus meets RAPP Lab

Saturday 11 March
Departure from Rome

Reflection-Based
Artistic Professional Practice

RAPP Lab

What is RAPP Lab?

RAPP Lab is a three-year EU-funded research project supported by the ERASMUS+ programme KA2, "Strategic Partnerships". RAPP stands for "Reflection-based Artistic Professional Practice" and the project will be taken forward through a series of multi-national encounters described as Labs. The project brings together the artistic research expertise of a total of seven partner institutions – conservatories in Oslo, Tallinn, Rome and Vienna as well as the Orpheus Instituut Ghent and the AEC – under the direction and initiative of the Hochschule for Music and Dance Cologne.

What is this Lab about?

Becoming aware of multiple processes implemented in musical performance through the practice of improvisation is crucial in many areas such as: theatre, activity of artistic installations, creative workshops for non-musicians. What happens to our artistic practice when we improvise? How do we react to improvisation? Are we all inclined to improvisation? And what about when we return to reflect on our artistic practice after exploring ‚distant/unfamiliar' ones?

This 'Conscious Improvisation' Lab, open to artists/musicians of various backgrounds, allows participants to reflect on their own artistic practice and to explore a broad artistic/musical context. During the week participants are invited to get in contact with subjects like psychoanalysis, Indian culture, language and philosophy. Students and teachers can take part in workshops including Indian music and dance, Neapolitan song, rhetoric, extemporaneousness and poetry, while exploring how those approaches inspire and improve their attitude toward Artistic Research.

The 'Conscious Improvisation' with its immersion into an unfamiliar artistic environment, hands-on working groups, direct observation, and discussion is a deep and functional approach to increase the participants' reflection on their artistic practice.

This Lab is suited for both PhD's and Master's level students, with an emphasis on those who are at the beginning of their exploration into artistic research. Students will be expected to participate in groups with their instruments.

Reflection-Based
Artistic Professional Practice
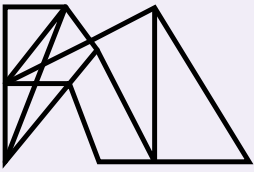
RAPP Lab

Costs:
There is no course fee! The ERASMUS+-programme offers a grant to cover a part of the travel and accommodation costs for the participants in every institution.

How do I apply?
To encourage an intensive working environment this Lab can accommodate only a limited number of participants, who will be selected by their institutions.

Please apply by uploading one single PDF-File
until 9 January 2023.

This file should include:
• a full CV with all your contact information and the name of your institution (max 2000 characters)
• a brief description of your current research interests (max 3000 characters)
Please name this file with your name and the city name of your institution (Name_Surname_Cologne/Ghent /Oslo/ Rome/Tallinn /Vienna)

https://hfmt-koeln.sciebo.de

You need help or further information?
Please contact: rapplab@hfmt-koeln.de or your RAPP Lab-responsible in your institution.

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Reflection-Based
Artistic Professional Practice

RAPPLab6 Conservatorio di Musica 'Santa Cecilia' - Roma
Questionnaire A) About Improvisation
Date:
Surname / Name:
Affiliation:
Artistic Practise:

* 1 to 5 (with 1 being least favorable and 5 being most favorable),

ISSUES	1 to 5 *	COMMENTS
About my improvisation… a) It is essentially a kind of spontaneous composition. b) The act of creating an expressive performative statement in real time. c) The act of playing/performing adhering to some preordained structures.	1 2 3 4 5	
How much is improvisation present in my artistic practice?	1 2 3 4 5	
How crucial is improvisation in the performing repertoire I practice?	1 2 3 4 5	
I began to improvise… a) By doing it playing/performing with someone who already improvise. b) By listening to others improvising (live / recordings). c) By taking lessons / reading texts.	1 2 3 4 5	
What led me to improvise? a) My studies b) My environment	1 2 3 4 5	
What limits my improvisation? a) I judge my performance constantly. b) I focus to much on others.	1 2 3 4 5	

What improves my improvisation? a) Focusing on the technical aspects. b) Listening/Focusing to others improvisation while improvising.	1 2 3 4 5	
I improvise in these kind of circumstances. a) Playing / Performing. b) Making public speeches.	1 2 3 4 5	