

Listening, response models, and dialogue concepts

In Artistic Development Work/ KUA

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Briefly on the Artistic Development Work/ KUA-subject at Rhythmic Music Conservatory (RMC), Copenhagen.

Main subject for all performance (musicians, vocalists) and composition students, across levels (bachelor and master).

KUA classes:

- once every week
- 3 hours
- 6 to 8 students
- Students are mixed from across different genres, aesthetics, methods, etc.

The KUA classes

_ Students show their music

sketches, compositions, recordings, improvisations, live presentations, productions, video documentations, mixes, mappings, scores, etc.

_ Dialogue on

*** The process**

thoughts, motivations, intentions, plans, process, methods, rituals, aspirations, reasons, reflections, struggles, strategies, learning goals, considerations, investigations, findings, etc.

*** How fellow students perceive the music**

- the listening experience
- observations on what we notice in the work.
- Associations/ relations between the work and the world(/music) outside of the classroom
- what kinds of meaning we find in the work as listeners

Listening,
response models,
and
dialogue concepts

Considerations

1)

When are we talking about

- the work
- the artist
- the listener
- the world?

2)

Normative or non-judgmental statements?

3)

Is the
intension/motivation/process
part of the discussion?

4)

who speaks first?

5)

Does the presenting student supply specific information up front?

6)

Is the presenting student part of the discussion?

Didactical considerations and aims, e.g.:

- empowering the students to draw their own conclusions, while helping them arrive at new perspectives on their work.
- make everyone in the class learn from what is taking place – not only the presenting student.
- bring alternative perspectives, experiences and solutions into consideration
- stimulate critical thinking
- to let the students learn from their actions as well as from engaging in dialogue with each other.
- **enable the students to hear their own work from the outside**

Examples of models for dialogue

Model 1: Observation – experience – association – perceived intentionality

Roles:

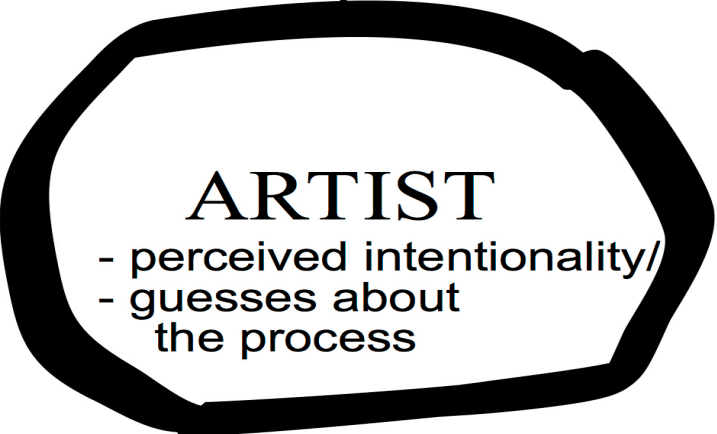
- Presenter (who has made or performs the music)
- Listeners
- Moderator

Non-judgmental statements on what we heard

- **observations**
- **experience**
- **associations**
- **perceived intentionality/ guesses about the process**

“I would like to share an observation: ...”,

Listener's perspective:



Model 2: Only questions from the presenter to the listeners

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

Pitfalls of this model:

"asking for permission to do your work the way you do it"?

"fishing for opinions"?

(vs. what is actually perceived/experienced/heard/felt.)

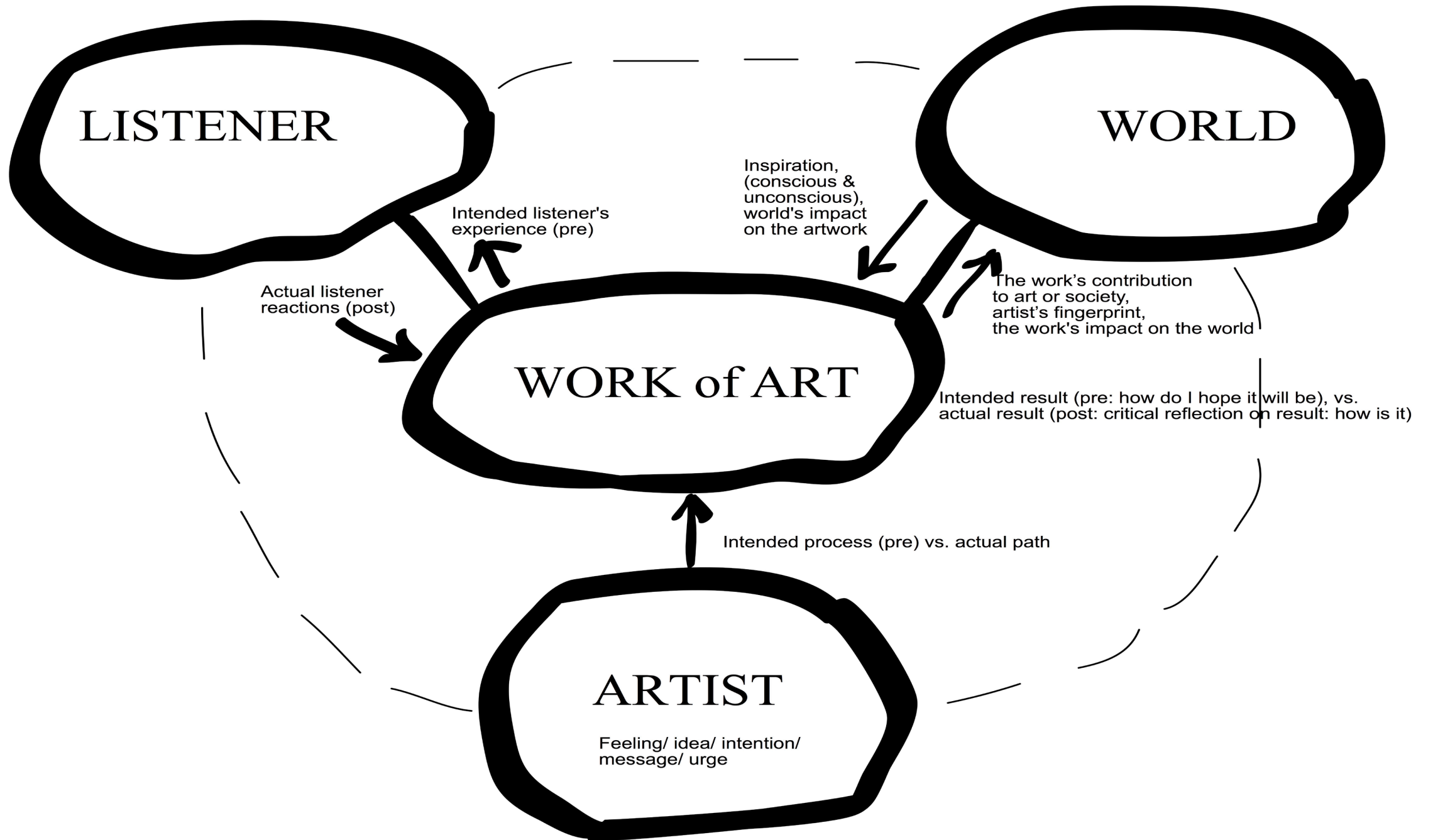
Model 3: Only questions from the listeners to the presenter

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

Pitfalls of this model:

- *Loaded questions from listeners
(containing opinions or instructions in disguise)?*
- *Risk of dialogue being overly concerned about the process or intention?*

Artist's point of view:



Model 4: “Close listening”

- The presenting student says absolutely nothing up front
- The music is played.
- The presenter is outside of the discussion and does not participate in the discussion of the piece.
- The responders cannot ask questions to the presenter, only discuss between each other what they heard, how they interpret the meanings of the piece, etc.
- The presenter takes notes on what is said during the whole discussion.

Model 5: “Close listening with artist’s statement”

1)

- Presenter writes a short text in advance, an “artist statement” on the specific piece
- The presenter brings the written statement, but does not show it to anyone before presenting.

2)

- Presenting the music, the presenter says nothing up front (as in “Close listening”). The listeners discuss with each other, without presenter being part of discussion, what they experienced. Presenter takes notes on what is being said.

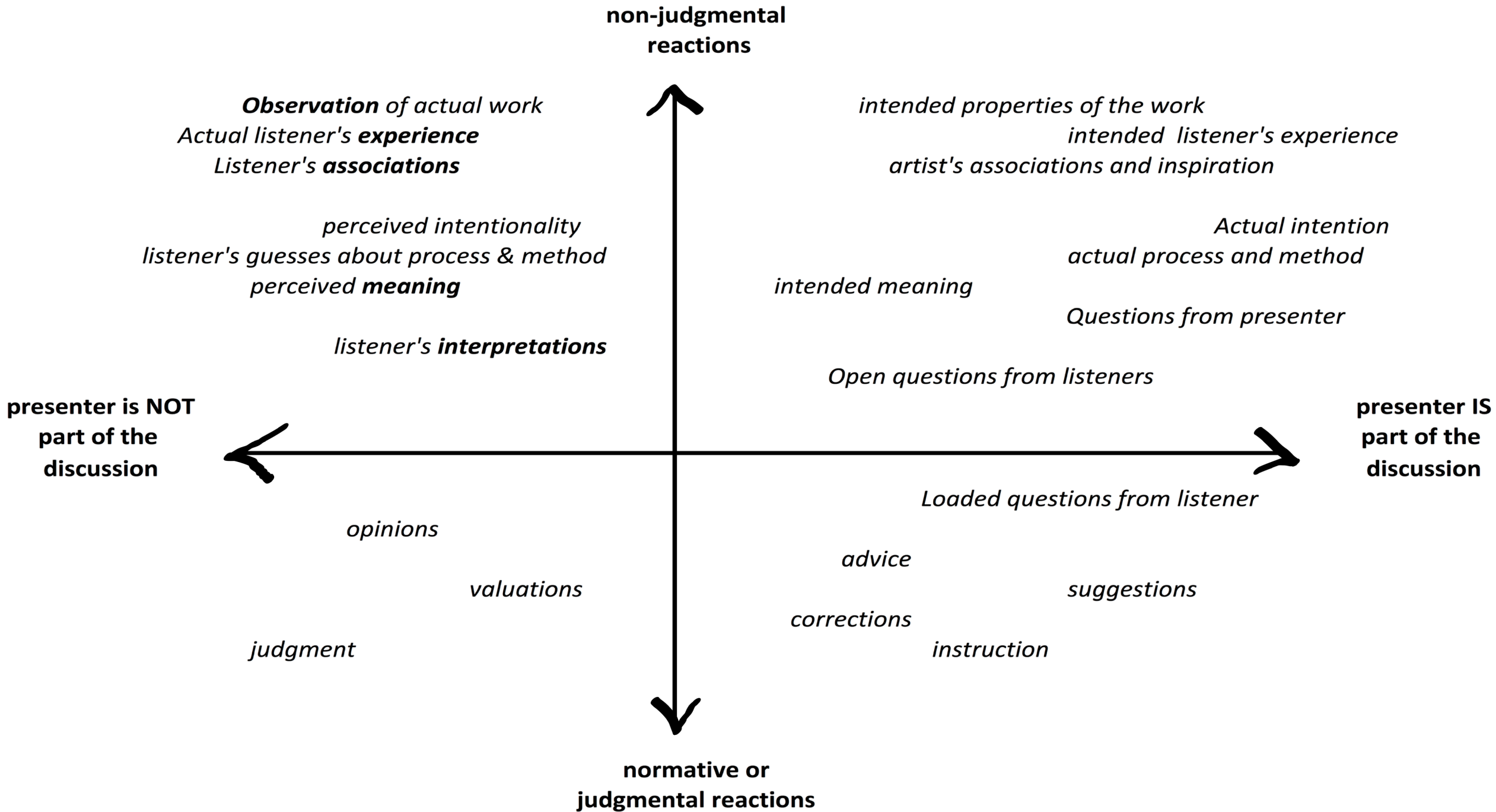
3)

- After the discussion, presenter’s written “artist statement” is read aloud.

Mapping

Mapping out some of the positions and topics mentioned, in terms of:

- Whether statements are normative/judgmental or non-judgmental, and
- Whether the presenter (and the presenter's perspective) is part of the discussion



Further reading

Texts and articles on KUA at RMC:

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

Anderskov, Jacob: KUA Compendium – internal compendium @ RMC, Cph., DK. Not publicly available – contact J.A. for a digital copy.

Other feedback models:

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

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

Marvin Bartel, "*Empathic Critique as Discovery*", <https://www.bartelart.com/arted/critique08.html> - last accessed June 15th, 2022