

**The Folk Trad Orality Method within Higher education
Susanne Rosenberg, KMH**

Developing the curriculum. Orality method and learning circle

Questions, ideas, inspiration
Longing, Being bored



Learn new
skills in
a creative spiral

Mimicry - Longing - Play - Risk - Reorientation - Feedback - Real Life Situation

Central qualities in oral tradition:

Listening

communication

There is no original - only variants

interactivity

interlinked

cognition - perception

social interaction

interpretation

holistic

presence

Reference: Rosenberg, S. (2013). Kurbits-ReBoot, svensk folksång i ny scenisk gestaltning.

"Four legs" A holistic tool for evaluation

Entrance examination
Curriculum/ Studies
Examination



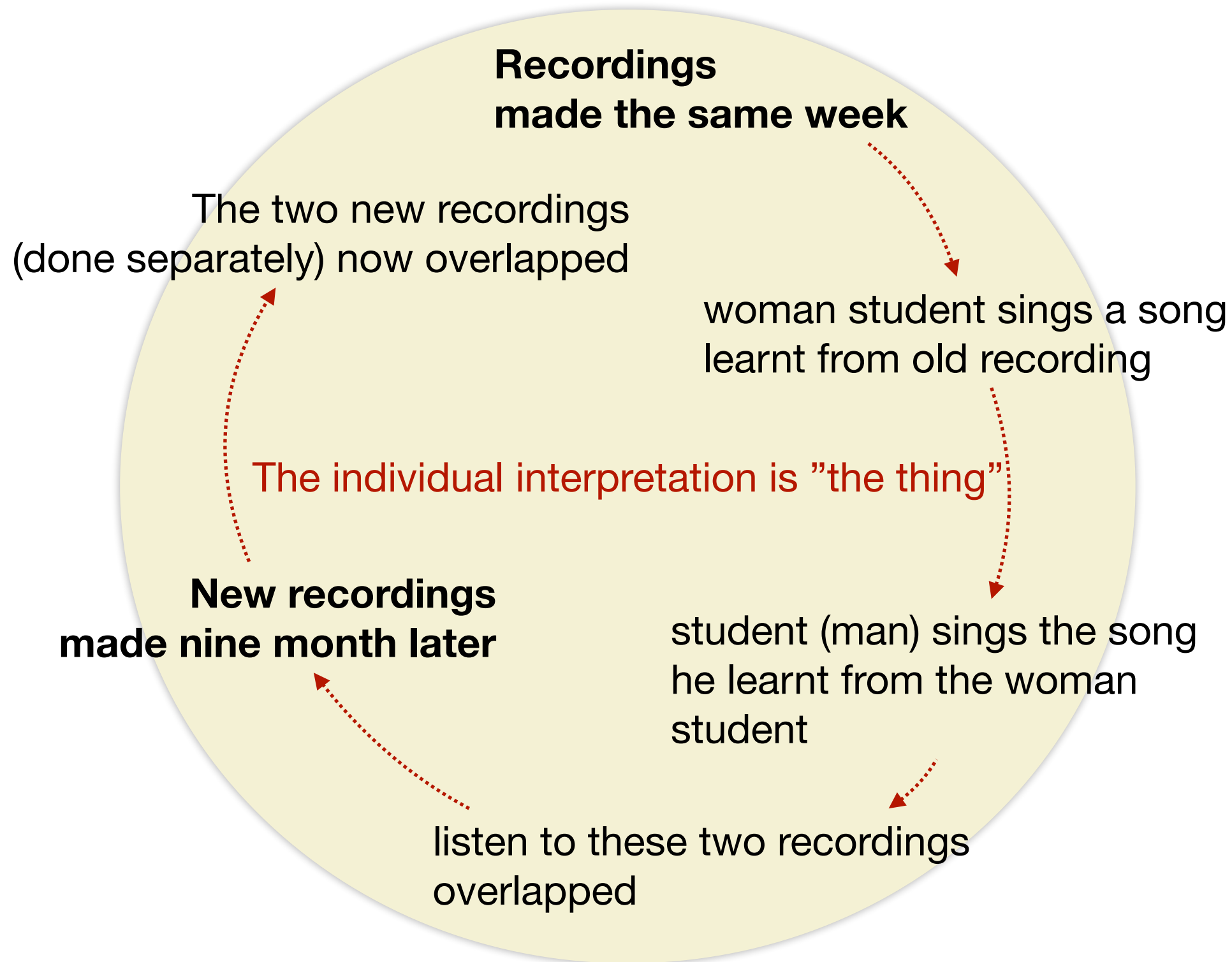
"Four legs" - What are we listening for? What are we assessing? How do we measure quality?
"Four legs" is a tool for evaluation of artistic qualities with the focus on the creative interpreter, both in entrance tests, during studies, and for examination, developed at the Department of Folk Music at the Royal College of Music in Stockholm.

All four "legs" need to be included for the chair to work, but they do not have to be at exactly the same level (as high) in order for the chair to stand up (Rosenberg, 2015)

The musician as the creative interpreter

Singing, performing, composing are facets of the same act.
(Albert Lord 2000)

The Folk Trad Orality Method within Higher education. An example of change over time



Rosenberg, S. (1996-2004). *Mellan vallåtstoner och krus*. KMH Stockholm:

Rosenberg, S. (2009). Variation - ett sätt att tänka. Om några sångares variation och analysmetod för att undersöka denna. In L. Halskov Hansen, A. N. Ressem, & I. Åkesson (Eds.), *Tradisjonell sang som levenede prosess, Nordiske studier i stabilitet og forandring, gjentakelse og variasjon*. Oslo: Novus.

**”Tradition is not the form to be imitated
but the discipline that gives integrity to the new”**

Robert Jay Wolff, 1949

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