LUNDS UNIVERSITET

Musikhögskolan i Malmö, Lunds Universitet
Musiker- och kyrkomusikerutb.
Henrik Frisk, PhD

Ansökan

Jag ansöker härmed om att prövas för en oavlönad docentur vid Konstnärliga fakulteten, Lunds universitet.

Följande är innehållet i ansökan:

  I Konstnärligt forskningsarbete sedan disputationen.

 II Åberopade arbeten.

III Kortfattad CV

 IV Merit och tjänsteförteckning enligt LUs meritportfölj:

      D. Vetenskaplig meritförteckning

          i. Forskningserfarenhet

         ii. Publikationer vetenskapliga

       iii. Publikationer konstnärliga

        iv. Forskningsanslag

      E. Pedagogisk meritförteckning

      F. Ledarskap och administration

      G. Samverkan, innovation och entrepenörskap

  V Förteckning över bilagor

Malmö 25/8, 2014

Henrik Frisk

I. Konstnärligt forskningsarbete sedan disputationen

1. Summary

The main threads of my current work and my work since my dissertation can be summarized as in the following:

1. **Self and otherness**: re-configuring the binary relation between self and other: Allowing the Self to "be informed by what is now going on in the process rather than by what has traditionally shaped it" (Henrik Frisk, 2013). Obviously a huge field of investigation however made manageable by keeping the interrogations within my artistic practice. It also forms the context for all of the following three areas.

2. **Artistic research as an actor in social and political thinking**: "placing the artistic work in the light of a particular social, theoretical, cultural, or philosophical framework [. . .] causes the political dimension to surface" (Henrik Frisk and Stefan Östersjö, 2012/2013). Concretely, this field has benefited largely through the many interactions I have had with Vietnam in recent years. My current plan is to include other cultures in my research and look at close interactions with North Africa.

3. **Expanding the field of improvisation** reconsidering the impact of individuality, habit and freedom: "The impact of freedom, being such an essential concept in the understanding of improvisation, is closely related to some of the more social and political topics [. . .] and can be understood in a number of ways, such as freedom *of the self* and freedom *from the self*" (Henrik Frisk, 2014). The continuation in this area is to both expand the perimeter, looking at other expressions of improvised music, as well as narrowing and confine the study to look at the multitude of expressions that exist within jazz improvisation.

4. **Artistic research methodology**: In (Henrik Frisk and Stefan Östersjö, 2012/2013) we claim that it is necessary to question replacement terms such as 'silent knowledge', 'narration' and 'new knowledge' "and trust the power and efficiency of the artistic practice to be solid enough to withstand the impact of established and hybrid qualitative research methods without losing its qualities as art while displaying its potential as research." In this area, however, I am also working with more tangible tools for documenting artistic practice. The aspect of documentation is in many cases an integral part of artistic research methodology.

2. Research activities

Completed research projects since dissertation, and current

One of the sections taken out from my 2008 PhD dissertation "Improvisation, computers and interaction" (Henrik Frisk, 2008) was the one concerning the Self. From the beginning the idea of the Self as the defining difference between man and machine seemed to me one of the more important aspects of the investigation I was carrying out. Due to the way the project had developed, however, in the end it proved to be less important. The topic of human-computer interaction and improvisation had taken new and unexpected turns and cutting this section out was part of the often common process of narrowing down a thesis to give it more focus. After the dissertation, however, I wanted to approach this vast and difficult area of the Self and its constitution in art and improvisation and it became the focus of my post doc research within the project *(Re)Thinking Improvisation*.

The self influences so many aspects that I have already explored, such as the concept of *control*, *autonomy*, and of the *work in motion*. In almost all my works during the five years that has passed since my PhD defense, the notion of the Self and its relation to the work, the collaborators, the audience, and the field has played a central role. I have been aiming for an expanded context for artistic production and research in which the 'author' is distributed among several agents. What I am discussing here is not to outsource parts of the work creation, nor to remove myself from the creative process. Rather, it is about taking responsibility for a relation with the other (listener, co-musician, co-artist, etc.) where *listening* is one of the key components. It is about the acceptance that control and result is less interesting than process and about giving up ownership and authority in an attempt to open-source the musical work. Henry David Thoreau, a main character of the development of the objectivist view, whose work became an important inspiration for John Cage, speaks of the "transparent eye-ball" and the "objective I" (Thoreau, 1854/2004). However, objectivity is not the main matter here. Rather, it is the space for subjectivity that holds the key to the success of important aspects of collaborative practices: "Validity then is fundamentally a matter of making the subjectivity of the artist visible in the research design. The need for creating a multi-layered understanding of subject-positions does come out clearly in studies of collaborative creativity" (Henrik Frisk and Stefan Östersjö, 2012/2013). In collaborative practices negotiation and sharing are at the center, as is the general philosophy of being open to the perspective of the other, a generally phenomenological approach, and giving priority of eye over I.

The ethical dimension grew out of the artistic projects, in particular out of the Vietnamese-Swedish group The Six Tones and the different projects we engaged in. Its intercultural context made it necessary to probe the questions of identity, belonging, difference, otherness, ontology and epistemology in relation to our work, to music and to the inter cultural context we are situated in. In this dimension the important question of identity has to be investigated. The psychologically charged relationship of identity and Self has a special meaning in postcolonial theory as many of the common components for constructing identity are rooted in us-and-them binary relations. The hypothesis that I have been developing through this work is that the identity of the Self as described in a binary relation to the other (as in soloist-accompanist, composer-performer, performer-listener, art music-traditional music, Westerner-foreigner, etc.) may be deconstructed in artistic practices through the tools I developed in my thesis. These are primarily the ideas concerning the distribution of the creative process. The main artistic contributions with reference to the Self are the double CD Signal in Noise (Tones, 2013) and the composition *The Transparent I* (Henrik Frisk, 2011) and in *Improvisation and the self* (Henrik Frisk, 2014) the social

and political aspects are discussed:

> We must also include and consider the fact that the self is continuously constructing the other, and similarly, how the dynamics of the self is influenced by social and political powers. Finally, it is important to remember that the social and political domains themselves may be influenced and even altered by how the self and the other is constituted.

In a complex interplay between music, improvisation, consciousness through reflection, experimentation, methodological rigor, practice, the social and the political I have begun to deconstruct the Self in a way that makes possible an alternative understanding of relations to the other.

The work Stefan and I did in The Six Tones while preparing for the already mentioned recording of *Signal in Noise* turned out to be the beginning of a new direction for the group we started in 2006. The Six Tones had done a few projects already but the way we engaged with different aspects of the diversified musical life of Hanoi was an idea the artistic influence of which we had not anticipated. We boldly emerged into quite radical improvisations with the traditional flute playing of Le Pho and we brought our own acoustic expressions to the studio with the contemporary electronic playing of Tri Minh and Vu Na Than. These sessions exemplify the potential complexity of artistic work. In music it is often spoken of that which is natural or comes naturally, as something that is effortlessness is meant to be. Our playing in these sessions was effortless but at the same time there was a considerable resistance involved, a resistance that did not necessarily had to be overcome but that had to be dealt with. Hence, though we quickly arrived at a satisfying result the process was anything but effortless to me. Partly, the issue was related to the political and social aspects of me as a white man abroad making use of the traditions and knowledge of people economically much less fortunate than me. Though the CD project made these ideas surface, asking these questions has been at the very heart of the Six Tones since the beginning:

> In order to truly be able to encounter the new and the unforeseen, challenging different aspects of the notion of "center" and "periphery" was necessary: is Western art music the norm and traditional Vietnamese music an exotic other? Are Stefan and I 'visiting' a music outside of our own sphere, or is it rather Thuy and My that are forced to approach us. Is it at all possible to communicate on equal terms? The social impact of the Eurocentric view of the world, however, should not be underestimated. Stefan and I belong to what Mark Slobin (1987) labels "the superculture" (p. 31), and the complex political and economic asymmetry between east and west plays an important role in our understanding of the other in our multi layered work with traditional Vietnamese music in general, and with The Six Tones in particular. (Henrik Frisk, 2014)

In the project The Six Tones I place myself in a context where I *have* to consider the political impact of my artistic activities even before they themselves become political. After all, if we would not be able to avoid becoming part of cultural appropriation the ambition of the project would fail.

Jacques Attali (1985) points to the merchandising prospect of most music and how that implicitly adds a political facet to it. But music, however, also heralds a subversion and a possibility for "a radically, new organization" that is yet unimagined (ibid. p. 5). Artistic research in general, and the project discussed above in particular may be considered an

arena where such new organizations may advance and flourish. On that arena the political and social aspects of the activities must be carefully considered which is not, however, the same as the art emanating from that process will be political.

As has already been mentioned above, there is a need to re-contextualize the artistic practice on many different levels. It was one of the aims of the project (Re)Thinking Improvisation, essentially trying to expand the field of improvisation and look at the improvisatory properties of composition, interpretation and many other musical activities:

> Through these multiple perspectives on improvisation it may be concluded that interpretation, improvisation, composition and the musical work are fluid but closely interrelated concepts. While definitions may then become more of local, and often narrowly political, statements, a study of the how these concepts interact and bleed into one another appears to us as a way to begin reconsider some of the fundamentals of Western art music which can be thought of as a beginning towards what could become a rethinking of improvisation. (H. Frisk and S. Östersjö, 2013)

The Integra project for which the initial aim was to fuse technology and music, contributed to a shift in my artistic activities. Music technology, as much technology, has long been focused on a rigid epistemology firmly based on the scientific field rather than the artistic. Though many of the artworks that emanate from this field are certainly not scientific in nature (such as Stockhausen's earlier work, Alvin Lucier's brilliant conceptual pieces or John Cage's low-tech electronic pieces), the discipline has since long been situated in an academic context where music technology specialists are distinct from artists. The electronic music studio in Paris, IRCAM, introduced the role of the *musical assistant* as someone who would contribute technical knowledge to composers. Essentially a modernist idea of labor division where composers could not, or should not, deal with the technical issues in works with a strong technological component. This may seem a logical and pragmatic solution, similar to the labor division commonly found in theaters, opera houses, film productions, and so forth, with the effect that the technology easily becomes the auxiliary tool to the main artistic work. In reality, the *musical assistant* became as much of an artist as the composer having to come up with creative solutions to impossible problems, albeit always a second grade artist never recognized for his or her contribution. Historically the artistic impetus of the composer makes the authorship remain with him or her.

The goal of the Integra project however was not primarily to counteract the authority of the creator but to facilitate for musicians and new music ensembles to work with electronics. Part of the task was to build tools for musicians and composers that were sophisticated, yet easy to use. Along with the work Stefan Östersjö and I did through *Repetition Repeats all other Repetitions* and the studies entitled *Negotiating the Musical Work* (all part of my dissertation) Integra further fueled my ideas concerning the *work in motion* as a distributed work with no beginning and no end, an open sourced work of art that almost anyone can fork and continue to work on. In the end, there is much work yet to be done, and, obviously, not all artistic projects are suitable for this approach. Instead, the model can be seen as a guide, a method to consciously counteract the tendency for artistic expressions to fall back on modernist and romantic structures, closed for listener participation (A collaborate paper on Repetition is in print along with a recording of a new version of the piece. H. Frisk, Coessens, and S. Östersjö, 2013). Towards the end of the Integra project the Swedish composer Kent Olofsson and I, both of us involved in the scientific aspect of the Integra project, joined forces with chamber group Ars Nova, part of

the artistic side of Integra, and created the digital chamber group *Switched-On*. Five musicians all playing electronic, or electronically enhanced versions of their instruments. Both Kent and I wrote music for this ensemble and the setup, technically incredibly advanced, was inspired by the ideas developed in the Integra project.

My contribution to this ensemble was the composition *The Mystic Writing Pad*:

> *This piece is an improvisation based on the structure of the American composer Harry Partch's 43-tone Just Intonation scale; a division of the octave in 43 unequal steps. The 43 notes of the scale have been distributed among the five instruments, and it is only together that they can explore the full potential of the scale. The collaborative aspect of this piece is further explored by its meta-instruments: instruments that are hidden under the surface and for which the players need to join forces in order to control.*

> *The title, The Mystic Writing Pad, refers to Freud's 1924 paper in which he lays out a hypothesis about the inner functionality of human perception. Though much can be said about his hypothesis (and much has been said about it, not the least by French philosopher Jacques Derrida) my reasons for choosing this title is much more practical and metaphorical. The functionality of the technology upon which Switched-On relies can often be very mystical, but the ease with which it can be used to register the phrases played by the musicians is truly akin to a writing pad: great at quickly taking notes (in two senses of the word), but terrible at making thoroughly thought through statements.* (Henrik Frisk, 2012, (Program note))

The Mystic Writing Pad is in three parts where the first part is a structured improvisation, the second a purely electronic fixed media part and the third is an ensemble passage for midi-saxophone solo. All three movements use a microtonal scale by Harry Partch. Working with alternate tuning systems in combination with improvisation creates a backdrop for the investigation of questions concerning the Self and the *work-in-motion*. The microtonal scale and the very technically complex ensemble allowed me to work with the music in a conceptual way much more than a structured way. Furthermore, for all the musicians, and myself, the odd harmony of the tuning system made it necessary for us to question ourselves in a way that we might have hesitated to do in other contexts.

The Integra project was also the beginning of my main methodological project at this point. A dynamic and open ended database for documentation, assessment, evaluation and discussion of artistic works. Fully implemented the system will also be a good way to document the *work-in-motion*.

To summarize, the four fields sketched out in the beginning have influenced all of my research during the last six years. A period during which I have been very active both as performer and researcher with great opportunities to discuss and try the experimental projects I have been engaged in. These are, however, quite wide areas and the projects I am engaging in during the fall of 2014 are part of an attempt to extend and converge these fields into more focused areas of research.

Current and future research projects

The projects below are all in the planning and will start up in the second half of 2014 or early 2015. These projects will in essence be my main research activity for 2015 and 2016.

(*a*) **Text as sound and sound as text**

Building on (1), *Self and otherness*, above, this project is expanding on the work that I have done within the SixTones. The main idea is to investigate how (i) speech as

sound with syntactical meaning compares to (ii) speech without syntactical meaning (as in a language one doesn't understand) and (iii) sound as music. What may the musical response be to text as sound as compared to text as language with or without a semantic meaning. This clearly puts the focus on the identity and community creating aspects of language – attaching to my previous work on the self, the social and the political – and provides a set of data that we intend to feed into the artistic processes in various ways. This project is a collaboration between Malmö Academy of Music and Humlabbet at Lund University, as well as the Music department and CCRMA at Stanford University, California.

(*b*) **Localizing nature and composition**

Also following up on the intercultural work done within the Six Tones but expanding this into new countries, this project is an extension and further focus of (2) *Artistic research as an actor in social and political thinking* above. Together with long term associate Stefan Östersjö and ethnographer Robert Willim of Lund University I will make excursions, according to current planning into North Africa, and work locally attempting to use our own artistic practice and adapt and intersect with that within the country we are visiting through a few artists/musicians. Nature, local and composition should be thought of as keywords in the widest sense and in many combinations. This project, along with the prior, continues the political thread that has become very important to me. The prospect of using artistic research to shed light on, and offer alternate descriptions of problems and social challenges that lie ahead of us, is very promising in my experience, and provides a stimulating context for artistic research.

(*c*) **Contemporary methods for improvisation**

Following (3) *Expanding the field of improvisation*, at the surface this project may be seen as a means to narrow the field of improvisation. Its goal is to approach some of the leading jazz improvisers in the world and meet with them in practice, in a rehearsal space as well as in concert, and attempt to understand (on the level of performance) and document their creative modes. As such the project is an experiment in terms of group documentation and reflection and an honest attempt to map knowledge which is in every regard missing from the common channels of knowledge.

(*d*) **Documentation of artistic research projects** To begin with not an artistic project but rather an attempt to follow up a thread in my thesis as well as an attempt at providing useful methodological tools to artistic researchers. This project will form an essential part of both (b) and (c) and will be a platform for documenting, discussing and sharing artistic research results. I have funding to start up an ethnographically oriented artistic and artistic research project in free jazz improvisation the aim of which it is to attempt to map aesthetic threads and tacit knowledge within the practice of guest musicians with a strong individual style.

References

Attali, Jacques (1985). *Noise: The Political Economy of Music*. Trans. by B. Massumi. Vol. 16. Theory and History of Literature. University of Minnesota Press.

Frisk, H., C. Coessens, and S. Östersjö (2013). "Repetition, resonance and discernment". In: *TBA*. In print. Orpheus Institute, Gent.

Frisk, H. and S. Östersjö, eds. (2013). *(Re)thinking Improvisation: Artistic explorations and conceptual writing*. (Book and two CDs and one DVD). Lund University.

Frisk, Henrik (2008). "Improvisation, Computers, and Interaction: Rethinking Human-Computer Interaction Through Music". PhD thesis. Malmö Faculty of Fine and Performing Arts, Lund University.

— (2011). *The Transparent I*. Composition. Recorded on CD1 of (Re)thinking Improvisation: Artistic explorations and conceptual writing.

— (2012). *The Mystic Writing Pad*. Composition.

— (2013). "The (un)necessary Self". In: *(Re)Thinking Improvisation: artistic explorations and conceptual writing*. Ed. by H. Frisk and S. Östersjö. Lund University Press. Chap. 5, pp. 143–56.

— (2014). "Improvisation and the self: to listen to the other". In: *Soundweaving: Writings on Improvisation*. Ed. by F. Schroeder and M. Ó hAodha. Cambridge Scholars Publishing.

Frisk, Henrik and Stefan Östersjö (2012/2013). "Beyond Validity: claiming the legacy of the artist-researcher". In: *STM* 2013, pp. 1–17.

Slobin, M. (1987). *Subcultural Sounds: Micromusics of the West*. Music Culture. Wesleyan University Press.

Thoreau, H.D. (1854/2004). *Walden and Other Writings*. Bantam classic. Random House Publishing Group.

Tones, The Six (2013). *Signal in Noise*. Compact Disc.

II. Åberopade arbeten

1. H. Frisk and S. Östersjö, eds. (2013). *(Re)thinking Improvisation: Artistic explorations and conceptual writing.* (Book and two CDs and one DVD). Lund University

   (a) Henrik Frisk (2011). *The Transparent I.* Composition. Recorded on CD1 of (Re)thinking Improvisation: Artistic explorations and conceptual writing.

   (b) Henrik Frisk (2013). "The (un)necessary Self". In: *(Re)Thinking Improvisation: artistic explorations and conceptual writing.* Ed. by H. Frisk and S. Östersjö. Lund University Press. Chap. 5, pp. 143–56

   (c) Henrik Frisk and Stefan Östersjö (2013). "(re)thinking improvisation: from Individual to Political Listening". In: *(Re)Thinking Improvisation: artistic explorations and conceptual writing.* Ed. by H. Frisk and S. Östersjö. Lund University Press, pp. 7–18

   Dessa fyra arbeten är delar av det postdoc projekt jag gjorde med fokus på improvisation. Det första är den av mig och Stefan Östersjö editerade publikation som de följande tre ingår i. Den tredje delen är en gemensam text som jag och Östersjö har författat tillsammans till lika del (se artiklar 1a-1c).

2. Henrik Frisk (2014). "Improvisation and the self: to listen to the other". In: *Soundweaving: Writings on Improvisation.* Ed. by F. Schroeder and M. Ó hAodha. Cambridge Scholars Publishing

   Detta bokkapitel är också kopplat till postdoc-projektet ovan (se *2-ImprovisationAndSelf*)

3. The Six Tones (2013). *Signal in Noise.* Compact Disc

   En CD som är ett resultat av ett då femårigt samarbete och kring vilket många av texterna här kretsar.

4. H. Frisk and S. Östersjö (2011). *Music for a Better Life.* Improvisation. A collaboration with Isaac Julien and his film Better Life curated by Sarat Maharaj.

   Ett större projekt till Göteborgsbiennalen 2011 beställt av curator Sarat Maharaj och Gertrud Sandqvist. En kortare text skrevs av mig tillsammans med Stefan Östersjö som publicerades i programboken (se 4-Better Life-programbokstext).

5. Henrik Frisk and Henrik Karlsson (2010). "Time and Interaction: Research through non-visual arts and media". In: *The Routledge Companion to Research in the Arts.* Ed. by M. Biggs and H. Karlsson. Routledge. Chap. 16, pp. 277–92

   Huvudsakligen författad av mig med kommentarer och inpass från Henrik Karlsson, också redaktör för boken (se *5-TimeAndInteraction*).

6. Henrik Frisk (2012). *The Mystic Writing Pad*. Composition

   Detta verk är en konstnärlig förstudie till serien av arbeten i 1-2 ovan (se *6-MysticWriting*).

7. Henrik Frisk and Stefan Östersjö (2012/2013). "Beyond Validity: claiming the legacy of the artist-researcher". In: *STM* 2013, pp. 1–17

   En artikel författad till lika delar av mig och Stefan Östersjö som tar ett grepp om den fortsatta utvecklingen av konstnärlig forskning (se *7-BeyondValidity*)

8. Marcel Cobussen, Henrik Frisk, and Bart Weijland (2009). "The Field of Musical Improvisation". In: *Konturen* 2. University of Oregon Eugene. URL: `%5Curl%7Bhttp://journals.oregondigital.org/konturen/issue/view/196/showToc%7D`

   I detta arbete har vi konceptuellt jobbat gemensamt, men praktiskt har jag gjort all musik.

9. Henrik Frisk (2008). "Improvisation, Computers, and Interaction: Rethinking Human-Computer Interaction Through Music". PhD thesis. Malmö Faculty of Fine and Performing Arts, Lund University

   Se *9-ImprovisationComputersInteraction*.

III. Kortfattad CV

Kontakinformation

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Utbildning

2008	Konstnärlig doktor i musik, Musikhögskolan i Malmö, Lunds Universitet Avhandling: *Improvisation, Computers, and Interaction: Rethinking Human-Computer Interaction Through Music* Handledare: *Miller Puckette, Marcel Cobussen, Karsten Fundal & Leif Lönnblad*
1996-1997	Musikhögskolan i Malmö, Lunds Universitet, Komposition.
1992-1992	Banff Centre for the Arts, Post graduate course in music composition.
1990-1992	Rytmisk Konservatorium, Köpenhamn. Saxofon

Anställningar

2012-	Koordinator för handledarutbildningen vid Konstnärliga Forskarskolan.
2011-	Forskarassistent, Institutionen för komposition, dirigering och musikteori, Kungliga Musikhögskolan i Stockholm (70% forskning, 15% undervisning och handledning, 15% administration)
2011-	Biträdande lektor vid Musikhögskolan i Malmö, Lunds universitet (60% forskning, 25% undervisning och handledning, 15% administration)
2006-2008	Kurser i interaktiv ljuddesign vid Blekinge Tekniska Högskola.
1999-2003	Adjunkt vid Musikhögskolan i Malmö, Lunds universitet med ansvar för musikerutbildning i jazz och improvisationsmusik (Undervisning, kursplansutveckling samt internationella relationer).
1995-2001	Rytmisk konservatorium, Köpenhamn (Teoriundervisning, ensembleledning samt dirigent för storbandet)

Postdoc

2009-2010	Postdoc vid Musikhögskolan i Malmö, Lunds universitet (80% forskning, 20% undervisning och handledning)

Docentkompetens

2013-2014	Deltagit i docentseminarium och förväntar lämna in ansökan hösten 2014. Ansökan har tagits upp och diskuterats och bedömts hållbar i seminariet.

Uppdrag

2012-	Medlem i Kungliga Musikaliska Akademiens forskningsråd.
2011-	Medlem i arbetsgruppen för EPARM under AEC.

Priser och utmärkelser

2014	Kulturbryggan
1994, 95, 97, 99, 00, 02, 10	Konstnärsnämnden
2009, 10	Sparbanken Finn, Forskningsbidrag
2001	STIM

1996	*Jazz i Sverige*
1995	Malmö stades kulturpris

UTLÄNDSKA FORSKNINGS- OCH UNDERVISNINGSVISTELSER

2004-2014	Kortare besök och undervisning vid UC Berkeley; Stanford; UC San Diego; Berklee (Boston); University of Maine Farmington, Hanoi Conservatory of Music, Vietnam; Sibeliusakademien, Helsingfors.

UPPDRAG

2013	Opponent för Kim Hedås disputation i September 2013.
2013	Co music-chair för SMC 2013, producerade tre konserter med totalt 30 verk för 26 högtalare.
2013	Co-chair för ett öppet seminarium om konstnärlig forskning på Kungliga Musikaliska Akademien.
2011	Co-chair för (Re)Thinking Improvisation: International sessions on artistic research: en fem dagar lång festival och konferens.
2006-	Reviewer för många konferenser såsom ICMC, NIME, EMS, SMC och publikationer (JAR, Critical Studies in Improvisation).
1990-	Har arrangerat många konserter och festivaler såsom (*KOPAfestival*, *The Needle's Eye* och *Connect Festival*). Har startat och driver en förening i Uppsala för multimediakonserter.
2009	Granskade KU-ansökningar Göteborgs Universitet.
2007-2010	Konstnärlig granskare på *Stiftelsen för Framtidens Kultur*.
2005-	Vice ordförande för KU-nämnden, Musikhögskolan i Malmö.
2004-2011	Forskningsansvarig för Malmö i EU-projektet *Integra*.
1999-2002	Ordförande för Föreningen Sveriges Jazzmusiker-Syd..
1997-	Har producerat och editerat inspelningar, arbetat som ljudtekniker och ljuddesigner, samt inspelningstekniker vid konserter, ljudinstallationer och studioproduktioner.

HANDLETT TILL DOKTORSEXAMEN

maj 2014	Susanne Rosenberg: *Kurbits-ReBoot, svensk folksång i ny scenisk gestaltning*

REFERENSER

Följande personer är väl förtrogna med mitt arbete:

Ylva Gislén
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Håkan Lundström
Professor
Malmoe Academy of Music

Phone: +46 70 550 7531
Email: Hakan.Lundstrom@mhm.lu.se

ÖVRIGA KVALIFIKATIONER

Programmering: C, C++, Java, Perl, HTML, XML, XSD, XSL, JSP.

Övrig datorerfarenhet: Emacs, LaTeX, MySQL, UNIX, bildbehandling, videoeditering, DTP, m.m.

Annan erfarenhet: Lång erfarenhet av arbete i non-profit och ideella organisationer.

IV. Merit och tjänsteförteckning

4D. Konstnärlig och vetenskaplig meritförteckning

Research environment

I am or have been involved in the following research environments and networks:

1. **CATS**: An initiative to bring together KMH, KKH and Stockholm University to initiate and stimulate cross discipline projects.

2. **IAC**: Inter Arts Center at Lund University is a network as well as a location for artistic research. It has been the home of several of my projects since it opened a few years ago.

3. **Integra**: Integra was a research project financed by the EU that I worked intensively with during the years it was active. Not only was it an active environment at the time but it also led to sustained contact with Birmingham, Oslo and McGill, Montreal, Canada.

4. **(Re)Thinking Improvisation**: A research project and a research environment active between 2008 through 2013.

5. **ICMC**: Up until 2013 I was quite active in ICMC and the conferences it produced and several people in ICMC are still part of my network.

6. **EPARM (AEC)**: This loosely built network, organized around a small working group of which I am a part, has proven very useful to my own projects in the way it gives me insight in the state of affairs concerning artistic research in Europe in general.

Supervision experience

As main supervisor

1 Anna Einarsson

Exam:	2016
School:	KMH
Project:	*A study in voice and composition. New means of performance and computer assisted composition by singing voice feature recognition*
Secondary supervisor:	Susan Kozel

2 Kent Olofsson

Exam:	2016
School:	KMH
Project:	*Rethinking Music Drama: Composing Sonic Art Theatre*
Secondary supervisor:	Erik Rynell

As secondary supervisor

3. Susanne Rosenberg

Exam:	2014
School:	KMH
Project:	*Kurbits-ReBoot, svensk folksång i ny scenisk gestaltning*
Main supervisor:	Hannu Tolvanen

4. Sara Wilén

Exam:	2016
School:	KMH
Project:	*Opera improvisation*
Main supervisor:	Karin Johansson

Conferences and symposia organized

1. **EPARM Stockholm**

Working group member	AEC	April 2014

2. **SMAC/SMC**

Music Co-chair	KMH/KTH	August 2013

3. **Att utveckla och kommunicera musikalisk kunskap**

Co-chair	Kungl. Mus. Akademien	Februari 2013

4. **EPARM Lyon**

Working group member	AEC	April 2013

5. **KMH Music research days**

Co-chair	KMH	January 2013

6. **EPARM Rome**

Working group member	AEC	April 2012

7. **(Re)Thinking Improvisation: International sessions of artistic research**

Co-chair	MHM	November 2011

8. **Eye of the Needle**

Co-chair	MHM	October 2008

9. **Connect**

Associate	MHM	2006

Editor experience

(Re)thinking Improvisation: Artistic explorations and conceptual writing (H. Frisk and S. Östersjö, 2013b): A two hundred page book, two audio CDs and one DVD.

Research collaborations

Integra

Integra brought together research centers and new music ensembles and was led by Birmingham Conservatoire at Birmingham City University in the UK. The activities of the project included developing new software to make music with live electronics, modernizing works that use old technology, commissioning composers and overseeing performances. The project was funded by the EU started in 2006 and went on for six years.

My main duties in the project was working with software development, participating in research meetings and collaborating with the other partners of the project.

(Re)Thinking Improvisation

(Re)Thinking Improvisation was a research project started by the Malmö Academy of Music and financed by the Swedish Research Council and involved artists and researchers from Sweden, the Netherlands and Asia. The project started in 2009 and ended 2013.

My role in the project was to coordinate it together with my colleague Stefan Östersjö.

Review experience

As opponent

Kim Hedås	Dissertation	September 2013	Göteborg University
Peter Spissky	25% seminar	February 2012	Malmö Academy of Music
Sten Sandell	25% seminar	February 2010	Göteborg University

As reviewer

- KU - artistic development projects in Gothenburg 2011

- Review of the publication *Art Monitor* for the Artistic Faculty, Göteborgs Universitet.

- Music submissions for SMC 2013, KMH/KTH

- Paper sumbissions for EMS 2012, KMH

- Peer reviews for JAR publications

- Reviews for Critical Studies in Improvisation publications

- Reviews for NIME

- Reviews for ICMC

- Reviews for (Re)Thinking Improvisation

- Reviews of project proposals for Framtidens Kultur 2006-2010

- Reviews of artistic development projects at Malmö Academy of Music, 2002-2013.

Prices and rewards

No particular scientific prices.

ii. Publikationer - vetenskapliga

Enligt Lunds Univsersitets mall för Vetenskaplig meritportfölj finns inte konstnärliga arbeten med. För att göra denna uppställning tydlig, och så att den ändå ska följa mallen, har jag lagt de textbaserade forskningsarbeten jag gjort först enligt den efterfrågade uppställningen (4.1) och därefter listat de konstnärliga och de konstnärliga forskningsarbetena (4.2). Detta trots att de senare av hävd är själva grunden för de tidigare och att uppställningen därför borde vara i omvänd ordning.

a) Publicerade originalartiklar i referee-bedömda internationella tidskrifter

1. Henrik Frisk and Stefan Östersjö (2012/2013). "Beyond Validity: claiming the legacy of the artist-researcher". In: *STM* 2013, pp. 1–17

2. Marcel Cobussen, Henrik Frisk, and Bart Weijland (2009). "The Field of Musical Improvisation". In: *Konturen* 2. University of Oregon Eugene. URL: `%5Curl%7Bhttp://journals.oregondigital.org/konturen/issue/view/196/showToc%7D`

3. Henrik Frisk (2009). "Improvisation, Computers, and Primary Process: Why improvise with computers?" In: *International Magazine for Music New Sound*

4. Henrik Frisk (2007). "Interactive systems in improvisation and composition. A work in progress." In: *Dutch Journal of Music Theory*

5. Henrik Frisk and Miya Yoshida (2005). "New Communications Technology in the Context of Interactive Sound Art: an empirical analysis". In: *Organised Sound* 10.2, pp. 121–7

b) Översiktsartiklar och andra inviterade artiklar i internationella tidskrifter

c) Böcker, bokkapitel

1. Henrik Frisk (2014a). "Improvisation and the self: to listen to the other". In: *Soundweaving: Writings on Improvisation*. Ed. by F. Schroeder and M. Ó hAodha. Cambridge Scholars Publishing

2. H. Frisk and S. Östersjö, eds. (2013b). *(Re)thinking Improvisation: Artistic explorations and conceptual writing*. (Book and two CDs and one DVD). Lund University

3. Henrik Frisk (2013). "The (un)necessary Self". In: *(Re)Thinking Improvisation: artistic explorations and conceptual writing*. Ed. by H. Frisk and S. Östersjö. Lund University Press. Chap. 5, pp. 143–56

4. H. Frisk and S. Östersjö, eds. (2013a). *(Re)Thinking Improvisation: artistic explorations and conceptual writing*. Lund University Press

5. Henrik Frisk and Stefan Östersjö (2013). "(re)thinking improvisation: from Individual to Political Listening". In: *(Re)Thinking Improvisation: artistic explorations and conceptual writing*. Ed. by H. Frisk and S. Östersjö. Lund University Press, pp. 7–18

6. Henrik Frisk (2011). "Time and reciprocity in improvisation: on the aspect of in-time systems in improvisation with and on machines." In: *ArtFutures - Current issues in higher arts education, ELIA*

7. Henrik Frisk and Henrik Karlsson (2010). "Time and Interaction: Research through non-visual arts and media". In: *The Routledge Companion to Research in the Arts*. Ed. by M. Biggs and H. Karlsson. Routledge. Chap. 16, pp. 277–92

d) Övriga artiklar och rapporter publicerade i internationella tidskrifter

e) Vetenskapliga artiklar och rapporter publicerade på svenska

1. H Frisk and S. Östersjö (2013). *In and Through Music: Project report to VR*. tech. rep. Malmo Academy of Music, Lund University

f) Populärvetenskapliga artiklar / presentationer

1. Henrik Frisk (2014b). *Teknik och känsla*. Publicerad på kultursidan i Aftonbladet 2014-06-30. Aftonbladet, Stockholm

2. H. Frisk (2013b). "Review of Kim Hedås' Linjer". In: *VR årsbok i KFoU*. VR

3. H. Frisk (2013a). "Kuba 2001: musik, politik och den sociala dimensionen". In: *If I were a Drongo bird*. Ed. by Peter Berry. Lunds Universitet - ForMuLär

4. H. Frisk and S. Östersjö (2011). *Music for a Better Life*. Improvisation. A collaboration with Isaac Julien and his film Better Life curated by Sarat Maharaj.

5. Henrik Frisk and Stefan Östersjö (2011). "The Needle's Eye: två konstnärliga disputationer." In: *Årsbok KFoU 2011, VR*

6. Henrik Frisk (2004). *Research Diary*. Web resource: `http://www.henrikfrisk.com/diary/`

g) Konferensbidrag

1. Jamie Bullock and Henrik Frisk (2011). "The Integra Framework for Rapid Modular Audio Application Development". In: *Proceedings of the International Computer Music Conference 2011*. ICMA. Huddersfield, GB

2. Jamie Bullock and Henrik Frisk (2009). "An object oriented model for the representation of temporal data in the Integra framework." In: *Proceedings of the International Computer Music Conference 2009*. ICMA

3. Jamie Bullock, Henrik Frisk, and Lamberto Coccioli (2008). "Sustainability of 'Live Electronic' Music in the Integra Project". In: *The 14th IEEE Mediterranean Electrotechnical Conference Proceedings*. IEEE. Ajaccio, Corsica

4. Jamie Bullock and Henrik Frisk (2007). "libIntegra: A System for Software-Independent Multimedia Module Description and Storage". In: *Proceedings of the International Computer Music Conference 2007*. ICMA. Copenhagen, Denmark

5. Henrik Frisk and Stefan Östersjö (2006a). "Negotiating the Musical Work. An empirical study". In: *Proceedings of the International Computer Music Conference 2006*. ICMA. San Francisco, Calif.: Computer Music Assoc., pp. 242–9

6. Henrik Frisk and Stefan Östersjö (2006b). "Negotiating the Musical Work. An empirical study on the inter-relation between composition, interpretation and performance". In: *Proceedings of EMS -06, Beijing. Terminology and Translation*. Electroacoustic Music Studies. EMS. URL: `http://www.ems-network.org/spip.php?article245` (visited on 11/29/2009)

7. Henrik Frisk (2005). "etherSound - An interactive sound installation". In: *Spark festival of electronic music and art*. University of Minnesota, pp. 42–45

h) Manuskript (inskickade manuskript ska listas först följda av de under bearbetning)

1. Henrik Frisk (2015). "How do we talk about theory and methodology?" In: *Anthology on supervision in artistic research*. Ed. by Karin Johansson. TBA (Under bearbetning, utgivning 2015)

iii. Publikationer - konstnärliga

Fonogram - urval

2014 lim, *No title*, Kopasetic (under production)

2013 The Six Tones, *Signal in Noise*, dB Productions (double CD)

2013 (Re)Thinking Improvisation, *Artistic explorations*, Lund University Press (double CD)

2011 Stefan Ostersjo, *Strandlines*, dB Productions

2011 lim, *lim with Marc Ducret*, Kopasetic Prod.

2011 Scandinavian Electroacoustic Music, *Spanning*, ChamberSound

2008 Henrik Frisk & Peter Nilsson, *etherSound*, Kopasetic Prod.

2007 lim and Marc Ducret, *KOPAlectric*, Kopasetic Prod.

2006 lim, *SuperLim*, Kopasetic Prod.

2006 New Century Series, *Volume 17*, MMC.

2005 David Liebman Big Band, *Beyond the line*, OmniTone

2004 Viola con Forza, *Henrik Frendin*, Phono Suecia.

2003 The Orchestra plays Jakob Riis, *In Absence of Mind*, Cope Records

2003 lim, *lim*, dB Productions

2002 Fixerad Anarki, *Fixerad Anarki*, dB Productions

1999 NoBass, *Hello World*, LJ Records

1999 Expressions, *Henrik Frisk/Richie Beirach*, Hornblower Recordings

1998 The Orchestra, *Noxx*, dacapo

1998 The Orchestra, *SmokeOut*, dB Productions

1997 Blue Pages, *Blue Pages*, Caprice Records

1996 Beijbom/Kroner Big Band, *Live in Copenhagen*, Four Leaf Clover

1995 Henrik Frisk, *Inventions of Solitude*, Hornblower Recordings

1993 The Orchestra, *Not as softly as. . .* , MusicMecca

Beställningar (urval)

2013 Ars Nova: work for video and electronic music: *Orpheus in motion*

2011 Göteborgs Biennalen: music for Better Life by Isaac Julien: *Better Life*

2011 Ensemble Midt Vest: interactive production for chamber group, interactive electronics and video.

2011 Kopasetic, Konstnärsnämnden: work for jazz ensemble and electronics: *Månens gråa ögon*

2010 The Trembling Aeroplanes: work for digital chamber group: *The Mystic Writing Pad*

2009 Ensemble Ars Nova, Swedish Arts Council: work for chamber group and electronics: *The Transparent I*

2008 Marcel Cobussen, music for a web site: *The Field of Musical Improvisation*.

2006 Copenhagen Art Ensemble, small big band and computer: *Continuous Breach*.

2005 Stefan Östersjö for *Repetition Repeats all other Repetitions*, 10-stringed guitar and computer.

2005 Mercedes Gomez (*work in progress*), harp and computer.

2003 Miya Yoshida for *etherSound*, mobile phone sound installation.

2001 Stockholm Saxophone Quartet for *Perspicio*, Saxophone quartet and computer.

2002 Henrik Frendin for *Drive*, Electric viola grande and computer.

Konserter (urval)

2014 *Saxophone and computer* Concerts in California.

2014 *Saxophone* Concerts with lim in Sweden and Denmark.

2013 *Saxophone and computer* Hanoi Sound stuff and Tour in Vietnam.

2013 *Saxophone* Lennart Åberg Group featuring Peter Erskine, UKK, Uppsala.

2012 *Soxophone and computer* Frisk/Frendin, Musik i Halland.

2012 *Soxophone* Stroman/Jönsson group, London, UK, and Sweden.

2012 *Saxophone* KOPAorchestra on tour, Sweden and Denmark

2011 *Saxophone and computer* International session on artistic research, Malmö.

2011 *Saxophone* KOPAorchestra on tour, Sweden

2011 *Saxophone* Stroman/Jönsson Vocal project feat. Lena Willemark, KOPAfestival, Lund, Sweden

2011 *Saxophone and computer* Collaboration with Isaac Julien, Göteborg International Biennial for Contemporary Art, Sweden

2011 *Saxophone and computer* Kalvfestivalen, Kalv, Sweden

2011 *Computer* Summerfestival, Ensebmle Midt Vest, Herning, Denmark

2011 *Computer* Integra Festival, Copenhagen, Denmark

2011 *Saxophone and computer* re:New festival, Copenhagen

2010 *Composition* Repetition Repeats...in Ghent, Bruxelles

2010 *Saxophone* Frisk / Beirach / Mogensen trio, tour in Sweden and Denmark.

2010 *Saxophone and computer* EarZoom festival, Lubljana, Slovenia.

2010 *Saxophone and computer* The Six Tones concert at Green Space Festival, Hanoi, Vietnam.

2009 *Computer -* Performance of Anne LeBaron's cyberopera *Sucktion*

2009 *Saxophone and bandleader -* Premiere of the 10-piece band Henrik Frisk's Pli at Kopasetic Festival, Malmö, Sweden.

2009 *Computer -* Performances of *Continuous Breach* at Copenhagen and Aarhus jazz festivals.

2009 *Computer -* etherSound in Stockholm at Nybrokajen 11.

2009 *Saxophone -* performances in Malmö and Lund with lim.

2009 *Computer -* Tour in Sweden and Denmark with The Six Tones

2007 *Saxophone -* Performances with lim and Marc Ducret.

2007 *Saxophone and computer -* ICMC Copenhagen

Since 2006 *Computer -* Performances with Stefan Östersjö (guitar) in Vietnam, China, USA, UK and Sweden.

Since 2003 *Saxophone -* Performances in Sweden and USA in duo with Per-Anders Nilsson (laptop).

Since 2002 *Computer -* Performances in Sweden, Iceland, USA, Canada and Germany in duo with Henrik Frendin (viola).

2002 *Saxophone -* Tour in Mexico.

2002 *Saxophone and computer -* ICMC, Gothenburg, Sweden

2001 *Saxophone and computer -* ICMC, Habana, Cuba

2001 *Saxophone -* Bell Atlantic Jazz Festival, New York. *Michael Formanek Northern Exposure.*

2000 *Saxophone -* Scandinavian tour as well as New York performances. *Michael Formanek Northern Exposure.*

1996-2005 *Saxophone and computer -* Several installations and performances in Scandinavia, Germany and Bellarus with Swedish visual artist Stefan Lundgren.

1997 *Saxophone -* Tour and recordings with Blue Pages, nominated Swedish Jazz Group of the Year.

1996-98 *Saxophone -* Tours and recordings with pianist Richie Beirach.

1995 *Saxophone -* Swedish tour with David Liebman.

1992 *Conductor, saxophone -* Montreux International Jazz Festival. *The Orchestra*

iv. Forskningsanslag

Projektetnamn	2009	2010	2011	2012	2013	Finansiär
(Re)Thinking Improvisation (MHM)	1.300	1.300	1.300	0	0	VR
Virtuality and precence: a seamless performance space (KMH)	0	0	20.000	0	0	Knut och Alice Wallenbergs fond

All amounts in 1.000 SEK.

Note: I cannot easily tell how much of the received funds was given to me specifically. The funds from KAW was for infrastrcture for creating an artistic research hub at KMH which is now in progress of being built.

References

Bullock, Jamie and Henrik Frisk (2007). "libIntegra: A System for Software-Independent Multimedia Module Description and Storage". In: *Proceedings of the International Computer Music Conference 2007*. ICMA. Copenhagen, Denmark.

— (2009). "An object oriented model for the representation of temporal data in the Integra framework." In: *Proceedings of the International Computer Music Conference 2009*. ICMA.

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Frisk, H and S. Östersjö (2013). *In and Through Music: Project report to VR*. Tech. rep. Malmo Academy of Music, Lund University.

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— (2013). "The (un)necessary Self". In: *(Re)Thinking Improvisation: artistic explorations and conceptual writing*. Ed. by H. Frisk and S. Östersjö. Lund University Press. Chap. 5, pp. 143–56.

— (2014a). "Improvisation and the self: to listen to the other". In: *Soundweaving: Writings on Improvisation*. Ed. by F. Schroeder and M. Ó hAodha. Cambridge Scholars Publishing.

— (2014b). *Teknik och känsla*. Publicerad på kultursidan i Aftonbladet 2014-06-30. Aftonbladet, Stockholm.

— (2015). "How do we talk about theory and methodology?" In: *Anthology on supervision in artistic research*. Ed. by Karin Johansson. TBA.

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— (2006b). "Negotiating the Musical Work. An empirical study on the inter-relation between composition, interpretation and performance". In: *Proceedings of EMS -06, Beijing. Terminology and Translation*. Electroacoustic Music Studies. EMS. URL: `http://www.ems-network.org/spip.php?article245` (visited on 11/29/2009).

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— (2013). "(re)thinking improvisation: from Individual to Political Listening". In: *(Re)Thinking Improvisation: artistic explorations and conceptual writing*. Ed. by H. Frisk and S. Östersjö. Lund University Press, pp. 7–18.

Frisk, Henrik and Miya Yoshida (2005). "New Communications Technology in the Context of Interactive Sound Art: an empirical analysis". In: *Organised Sound* 10.2, pp. 121–7.

4E. Pedagogical merits

Summary of pedagogical experience

The key components of my pedagogical occupation is to be found in my accumulated experience as a teacher. For the last three years my main preoccupation has been doctorate supervision and courses for supervisor's training. But the following is a summary of my experience since I started teaching:

1. **1992-1996: Pre-conservatory training**. Teaching ensemble and saxophone at pre-conservatory schools was an important starting point for me as a teacher. I used my own practice methods to teach my students technique and independent development.

2. **1994-2000: Copenhagen Rhythmic Conservatory**. I taught music theory, composition and arranging as well as conducted the big band and had individual classes in big band conducting. It was at CRC that I started working with Curriculum development of the music theory subject.

3. **1999-2004: Malmö Academy of Music**. Leading the performance program for jazz and improvised music as well as teaching saxophone, integrated theory/ear training/ensemble, music history and ensemble I developed the Curriculum, worked on international relations and pedagogic exchanges and integration with the rest of the Academy.

4. **2010–: Royal college of Music and Malmö Academy of Music**. Primarily working with doctoral supervision but also with supervision of master students. Also involved in the development of the examination process of the Master and Bachelor programs.

5. **2012–: Nationella Forskarskolan**. Primarily coordinating the supervisor's education program but also involved in the development of the structure for artistic supervisor's training.

Pedagogical self reflection

Sine the beginning of my university teaching career in 1997 I have taught first, second and third cycle students in several different subjects in both performance and composition and arranging programs. Prior to 1997 I also taught conservatory preparation programs and for a short time beginners in music school. In 1999 I assumed responsibility for the program for jazz and improvised music that I led for four years, developed the curriculum substantially and expanded from eight students to sixteen. For the last four years my teaching has mainly been focused on supervision of master students and doctoral students. However, I do not see my pedagogical challenge to be limited to teaching within the Academy. In my artistic practice there is a great need for thinking and working pedagogically in order to communicate with my audiences, press and promoters. Anything from presenting concerts and pieces on stage to writing press releases and proposals involves the translation from concept to statement. Even writing grant proposals involves the same kind of shaping of a pedagogically oriented message.

I see my teaching as an integral part of my artistic practice. It is as rewarding for myself as I am hoping it is for my students on all levels (though it is worth noting the great

difference between the first two and the third cycle, something I will return to later). I would also like to further stress that the one of the potentially great assets for an institution having an artistic doctoral education is the way in which experience and skill can flow from tutors to doctorate students, and the other way around, and, most importantly, how the first and second cycles can benefit from the doctoral education. I believe that the definition of a successful university education structure is one where knowledge is allowed to pass freely between the different layers of the school. If the aim to integrate all three levels of studies at the academy while maintaining individual space for the students becomes succesful, I believe that our students are better prepared to meet their career challenges and embrace lifelong learning from peers and collegues.

Curriculum development

So far artistic research has to a large degree depended on the social sciences for its theory courses, but I believe it is now time to develop a theory specific to the field of artistic research in the performing arts. Although I see no conflict as such between traditional theory and artistic theory–they can and should coexist–it is time to claim the theoretical competence of art researchers in their own right. I have written several course plans, most recently for artistic method development based on these notions, as well as a recent paper relating to these topics (Frisk and Östersjö, 2013).

Developing courses for artistic research is a process balancing on a quite thin line at times. The particular needs of the individual doctorates need to be at equilibrium with the group of PhD students at large, expectations of the supervisors and the expectations of the Academy. What also needs to be weighed in is what should be considered individual study courses and what should be a regular course. These questions are an interesting part of the individual design of the artistic doctorate program and in my experience from Konstnärliga Forskarskolan these are important decisions that needs to carefully considered.

At the research seminar in Malmö during the last three semesters we have worked deliberately trying to find a dynamic structure while at the same time supporting the need for structure and forward planning. Similarly connected to the balance between individual and collective needs, in the case of the seminar we have allowed themes and questions that arise from the evaluation of previous courses, project or seminars to influence the planning of our future workshops. In a sense, the seminar is both the course evaluation and the course event. This process must of course be closely supervised or it could easily get out of hand. An other thing we introduced is that we invite other researchers at the Academy to join the seminar and we encourage them, as well as ourselves to carry out the tasks assigned to the students. This latter point is to inspire the exchange of knowledge throughout the department.

Supervision

While supervising doctoral students in general has been a practice widely discussed and taught, supervision in the arts lacks that history of experience. It is a field that in some respects has to invent itself. Supervising bachelor and master students is very different in the arts from supervising doctoral students but is also in the need of further development.[1]

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[1] One of the main reasons the bachelor and masters levels have been easier to deal with is that the requirements has hitherto been different. A written paper on any subject related to the field of study in combination with a concert is accepted. In artistic research education there is an expectation that the artistic and the written outputs should be highly integrated. It is my own opinion that this should also be required at first and second cycle.

At the first and second cycles supervision in performance major in music is a counterpart to the individual instrument teaching to the student. Ultimately the supervisor and the teacher should work closely together in preparing for the final exam and to assure that the exam paper is written on a topic relevant to the major subject of the student. During several years, in both Stockholm and Malmö I have participated in the development of the structures for these works. Both schools did very well in a recent evaluation by Universitetskanslerämbetet of the exam program. My own experience with supervising bachelor and master students is that the process is closer to that of teaching than what supervision in the doctoral education is. Bachelor and master students are in a continuous learning process that makes the supervision part also closer to teaching. It is more concerned with what to do and what not to do.

The supervision in the third cycle however, is more concerned with the discussion of what might be done and what might not be done on a more subtle level. The supervisor is more of a peer in some respects, someone that can guide the doctoral student through the challenges encountered. I see my role as a supervisor as divided in several sub-tasks:

1. *Protect*.[2] To do a PhD in any subject can be very stressful, to do it in the arts may be even more so as any artistic reflection may also involve self reflection. At the same time many artistic research projects rely on this self reflection. Hence, I believe that I as supervisor should attempt to create a safe zone for the doctoral student where experiments can be carried out and where failure is perceived an asset rather than a threat.

2. *File and focus.* Keeping track of what the student accomplishes is evidently necessary, but I also try to organize the material and file the projects independently of the students organization in order to be able to wisely supervise the structuring and focusing of the thesis. This process also allows me to find my own blind spots and identify what kind of work I have to do to stay in phase with the project.

3. *Support and critique.* I also see as my role to carefully balance the support and the critique of the work, to allow the research student to feel safe enough to experiment and critiqued enough to make the experiment worthwile.

From my experience supervising doctoral students the questions concerning theory and method along with documentation (which can be seen as part of the methodology) are currently the greatest obstacles. The lack of form for representation, the lack of methods for documentation and the lack of clear requisites in terms of written representation and text formats are troublesome to artistic PhD students today. This is the reason I have devoted my chapter in the upcoming Anthology on supervision in the arts to these questions (Frisk, 2015).

Through my position as coordinator of the courses for supervisors at Konstnärliga Forskarskolan I have gained insight into the challenges of artistic research supervision, but also into research supervision in general. It is my belief that designing courses for supervisors in the field of artistic research is a key component for the healthy development of the field. There are unique challenges that needs to be tackled from the inside, so to speak, much like artistic research itself. An opportunity for supervisors to discuss their concerns and challenges has proven to be of great value to the supervisors in Konstnärliga Forskarskolan.

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[2]This is inspired from a talk by Mika Hannula in Gothenburg, 2002

Theory and method in artistic research

A theory represents a system of ideas that may shed light on a given phenomena or process. Sometimes we may expect the theory to generalize, or add a level of abstraction, to that which it discusses–to be independent of it, but theory may also be highly specific. Although many practices are based on theoretical principles, artistic practice is an activity that may develop completely independent of given theoretical frameworks. One aspect of using theory in artistic research is to comment on it based on experiences made in the artistic practice much in the same way that scientific research uses empirical data to feed back into the theory but we must bear in mind that in artistic research the theoretical trace left by it cannot by itself constitute the research.

Often theory is also used to situate the research within a field. By citing a given author I contextualize my research within the field of the work of that author and by criticizing the text I position myself against it. Although it is important to frame artistic research within a field one may ask oneself whether theory in terms of text is the best way to do it. Given that the nature of a theory is to generalize phenomena, it will always be difficult to look at an externally defined theory and use it to discuss an artistic project whose practice is the focal point. In a sense all artistic projects are singletons in the mathematical sense, sets with only one element, and attempts to generalize will always risk at distancing the explanation of the work from its core.

Going back to the general definition, that a theory represents a system of ideas, there is nothing to say that the theory needs to be defined in terms of text. In music serialism is a system of ideas, and so is postmodernism, abstract and generalized definitions that may be approached through their artistic exponents. When the object of research and the theory belongs to the same domain the aspect of generalization becomes less of a problem. (The category *type-1-artworks* may generalize the object *artwork* which may not as easily be generalized by *type-1-theories*. In this sense, we are building a theoretical framework from a practice as a system of ideas.)

Even more important, however, is to approach the potential theory from *within the practice*. Looking at my own practice I am, in a manner of speaking, a victim to my subjective aesthetics. No matter how much I try to control it, in the artistic process the work follows its own paths, or I subconsciously steers it in "my" direction(See Frisk, 2014, for an extended discussion on this topic.). Hence, trying to theorize an artistic process by logical deduction is more likely to reveal what the researcher *wants* to say, rather than what the artistic practice has to say. Instead, the research has to start from within it using a valid method.

Developing research interest among music academy teachers

As artistic research is developing and expanding it is important to not disregard the competence among the teachers that have not yet engaged themselves in practice based research. At the Royal Academy of Music I initiated a competence development project for teachers at the academy. There was a great interest from other institutions and we discussed to give the course also at the music academy in Oslo, Norway and share the experiences. Due to practical and economical reasons the course has not yet been given but it is my conviction that such activities are necessary at the stage that we are in.

Typically a higher art education in Sweden has only a few teachers involved in artistic research. For the field to gain momentum there is a need for those professors not involved in research to expand their competences and engage in research like activities. This is not to say that all professors need to do research, but rather that we should explore different

levels of research involvement. Thinking about one's own practice as a reflective practice may open the door to a different kind of practice. Furthermore, this may move some parts of the professors artistic activities closer to the academy whereas today they rarely take place at the school.

Summary

In parallel to my artistic practice I have taught university level students for almost twenty years and I have been employed by three different institutions in two different countries. I enjoy teaching and I feel comfortable with my role as a teacher. In the last three years almost all of my teaching has been centered on supervision and on developing courses for training supervisors.

During 2013 I also taught electronic and experimental music in Hanoi, Vietnam in a democracy project involving Swedish SIDA. To have to rely on modes of communication other than the verbal/aural has been very rewarding and it has developed into an experience of communicating artistic knowledge through art.

To summarize, I believe that my strength in pedagogy, despite my lack in formal studies, is my ability to use all of my professional experience within the field of pedagogy and fit that within the spheres of Academy teaching and Curriculum development.

References

Frisk, H. (2014). Improvisation and the self: to listen to the other. In Schroeder, F. and Ó hAodha, M., editors, *Soundweaving: Writings on Improvisation*. Cambridge Scholars Publishing.

Frisk, H. (2015). How do we talk about theory and methodology? In Johansson, K., editor, *Anthology on supervision in artistic research*. TBA.

Frisk, H. and Östersjö, S. (2012/2013). Beyond validity: claiming the legacy of the artist-researcher. *STM*, 2013:1–17.

Pedagogiska meriter

Formell högskolepedagogisk utbildning

Handledarutbildning i handledning av konstnärliga doktorander, CED. Se bilaga.

Ämnesrelevant pedagogisk utbildning eller annan pedagogisk utbildning

Ingen formell.

Andra erfarenheter av pedagogisk natur som motsvarar eller kompletterar

Jag har lång erfarenhet av undervisning på flera nivåer och på flera olika skolor i flera länder. Min undervisning har uppskattats av elever och såväl i Köpenhamn som i Malmö och Stockholm var det studenternas önskemål att jag skulle ge undervisning. Jag vill också påpeka att det inte är ovanligt att lärare vid konstnärliga högskolor saknar pedagogisk utbildning. Jag tar mitt pedagogiska arbete på största allvar och är intresserad av att utveckla metoder för min undervisning och min handledning. Vad gäller den mer allmänna högskolepedagogiska utbildningen, som jag även föreläst i vid ett tillfälle på musikhögskolan, ämnar jag att ta den distanskursen vid CED nästa gång tillfälle ges.

Undervisningserfarenhet eller motsvarande

1. Fridhems folkhögskola: saxofon och ensemble

2. Skurups folkhögskola: saxofon och ensemble

3. Rytmisk Musikkonservatorium, Köpenhamn: musikteori, komposition, dirigering och storbandsledning.

4. Odense Musikkonservatorium, Odense: ensemble

5. Musikhögskolan i Malmö: Pedagogisk ledning av utbildningen för jazz och improvisationsmusik, musikhistoria, musikteori och praktik, ensemble, saxofon.

6. Kungliga Musikhögskolan i Stockholm: handledning av doktorander, handledning av masterstudenter, pedagogisk ledning.

7. Musikhögskolan i Malmö: Undervisning i forskarutbildningskurser.

8. Gästlärare och/eller föreläsare vid

   (a) UC Berkeley, CA, USA
   (b) University of Maine, USA
   (c) Berklee College, Boston, USA
   (d) UC San Diego, USA
   (e) Det Fynske Musikkonservatorium, Odense
   (f) Esbjerg Musikkonservatorium, Esbjerg
   (g) Sibelius Akademien, Helsingfors
   (h) Hanoi Music Conservatory, Hanoi, Vietnam

Handledning på grund- och avancerad nivå

1. Kungliga Musikhögskolan i Stockholm: handledning av doktorander, handledning av masterstudenter, pedagogisk ledning.

2. Musikhögskolan i Malmö: Handledning av kandidat och masterstudenter, handledning av doktorander.

Pedagogiskt ledarskap

1. Musikhögskolan i Malmö: Utbildningen för jazz och improviserad musik, 1999-2004

2. Kungliga musikhögskolan i Stockholm: Konstnärliga forskarutbildningen, 2011-

Pedagogiskt utvecklingsarbete

1. Samarbetet inom närverket NordPuls för jazzutbildningar i Skandinavien handlade till stor del om pedagogiskt utvecklingsarbete och kursplansutveckling.

2. Arbetet som initierades och stöddes av KU-nämnden, där jag sitter som vice ordförande, är i sin helhet att betrakta som pedagogiskt utvecklingsarbete.

Läromedelsproduktion och publikationer

1. Kapitel i *Antologi för handledning av konstnärliga doktorander* (arbetstitel), red. Karin Johansson.

2. Bistått och tagit initiativ till läromedelsframtagning genom mitt vice ordförandeskap i KU-nämnden sedan 2005.

3. En artikel om det konstnärliga forskningsseminariet under produktion. Medförfattare: Karin Johansson.

Nationellt och internationellt pedagogiskt arbete

Se Undervisningserfarenhet ovan.

Internationaliseringsarbete inom den pedagogiska praktiken

Det skandinaviska ERASMUS-nätverket NordPuls.

Rapporteringsuppdrag och utvärderingsuppdrag

Ett utvärderingsuppdrag som jag kommer arbeta med löpande under 2014/2015 är rapporten och utvärderingen av Konstnärliga forskarskolans handledarutbildning 2011-2015.

Symposier, konferenser, workshops och samarbeten

1. Ansvar för en konferens i det skandinaviska ERASMUS-nätverket NordPuls i Malmö 2002.

2. Ansvar för de återkommande symposierna ForMuLär (Forum för musikaliskt lärande) som under flera år producerades av KU-nämnden och som jag höll i.

Utmärkelser och priser inom pedagogisk verksamhet

Inga utmärkelser eller priser.

4F. Ledarskap och administration

Sammanfattning

Ledarskap är en naturlig del av nära nog varje konstnärskap. Min främsta ledarskapserfarenhet kommer således från mitt arbete som bandledare och dirigent samt som administrativ ledare av grupper och turnéer. De viktiga områdena kan sammanfattas som:

1. **Orkesterledning**. I drygt två decennier har jag initierat och lett konstnärliga projekt. Ofta underfinansierade och med små praktiska marginaler har jag lärt mig tänka ekonomiskt, pragmatiskt och praktiskt, dock utan att någonsin tumma på kvaliteten.

2. **Utbildningsledning**. När jag tog ansvaret för musikerutbildningen för improvisations och jazzmusiker så fick jag möjlighet att se hur min erfarenhet från det konstnärliga området kunde användas i praktiken inom högskolan. Senare använde jag dessa erfarenheter och byggde på dem vid mitt jobb som ansvarig för forskarutbildningen vid KMH.

3. **Initiativ till samverkan mellan institutioner**. Jag brinner för att skapa synergieffekter och utveckla verksamheter genom samarbete med andra. Min konstnärliga och filosofiska gärning kretsar kring att samverka för att nå resultat. I KU-samverkansgruppen i Stockholm går arbetet ut på precis detta, på att skapa kontakter där dessa inte tidigare funnits och effektivisera genom att inte göra samma sak på flera ställen.

Självreflektion

Min erfarenhet av ledarskap inom högskola är begränsad. Detta beror till stor del på att Musikhögskolan i Malmö, liksom ofta många andra konstnärliga högskolor och fakulteter, inte har haft konstnärlig forskning som ett eget ämnesområde med en ämnesstruktur. Under min tid som doktorand var det utbildningsledaren som ledde ämnet, därefter dekanen. Det är först 2014 som vi har fått en ämnesansvarig. På Musikhögskolan i Stockholm har jag haft en ledningsposition för ämnet men inte ett formellt ämnesansvar varför möjligheten att utöva ledarskapet har varit ytterst begränsat. Den stora diskrepansen mellan min befattning där (forskarassistent) och mina arbetsuppgifter (uppbyggnad av forskarutbildning och huvudhandledning av doktorander samt administration av forskarskolan) gör yttermera att en jämförelse mellan situationen inom andra fakulteter blir svår.

Under tiden som ansvarig för jazz och improvisationsmusikerutbildningen så jobbade jag intensivt med att knyta band mellan vår utbildning och andra utbildningar på Musikhögskolan, andra utbildningar i regionen, andra skolor i närheten (Danmark) och andra skolor i Skandinavien och resten av Europa. Vi hade ett studentutbyte med Frankrike, flera projektveckor med Rytmisk Musikkonservatorium i Köpenhamn och täta samarbeten med folkhögskolorna i regionen. Den kanske viktigaste förändringen som jag tog initiativ till, och tillsammans med en kollega drev igenom, var att knyta den konstnärliga och den pedagogiska varianten av jazzutbildning närmare varandra. När jag började hade utbildningarna inga gemensamma moment och efter förändringarna, som först mötte stort motstånd från flera håll, så hade studenterna flera gemensamma moment och ett i allmänhet mer varierat kursutbud till följd av fler studenter. Fortfarande nu, mer än tio år efter förändringen, fungerar de två utbildningarna på samma sätt, enligt samma princip.

Denna typ av förändringar som kräver diplomati och envishet tror jag är en av mina administrativa och ledarmässiga styrkor. Jag har lätt för att knyta allianser med folk och har möjligheten att höja blicken och skapa strukturer som är bra för alla parter. En av mina negativa sidor är att jag ibland kan sakna tålamod om förändringarna tar för lång tid. Möjligheten att se synergieffekter och sträva mot förändringar och förbättringar som tar till vara dessa effekter är en annan av mina styrkor, där jag inte backar för om det initialt blir mer arbete för mig själv. Ser jag att det kan bli en förbättring till en låg kostnad så ser jag inte mitt merarbete som ett hinder.

Ledarskapserfarenhet har jag även fått från mina sju år som ordförande i föräldrakooperativet Barnhagen i Uppsala. Under sju år hade jag arbetsgivaransvaret för 5-6 anställda förskollärare och barnskötare, arbetsmiljöfrågor, säkerhetsfrågor, försäkringsfrågor, frågor rörande tystnadsplikt, förhandlingar med facket i arbetsrättsliga frågor, med mera. Under min tid gjorde vi en uppsägning med MBL-förhandling samt fyra nyanställningar och totalt åtta löneförhandlingar. Som ordförande för Föreningen Sveriges Jazzmusiker hade jag kontakt med den andra FSJ-organisationerna och musikinstitutioner i Sverige samt med våra medlemmar naturligtvis.

Akademiskt ledarskap och administration

Meritförteckning

Formell ledarskaps- respektive administrativ utbildning

Ingen formell ledarskaps- eller administrativ utbildning.

Ledarskapsbefattningar inom akademin

Inga formella Ledarskapsbefattningar.

Ledarskapsbefattningar utanför akademin

1. Ordförande för föräldrakooperativet Barnhagen, Uppsala 2008-2014.

2. Ordförande för Sveriges Jazzmusiker Syd, Malmö 2006-2008

3. Ledare för storbandet The Orchestra, Köpenhamn 1992-1994; 1995-1998

Uppdrag inom nämnder och kommittéer

1. Vice ordförande i Nämnden för konstnärligt utvecklingsarbete, Musikhögskolan i Malmö, Lunds Universitet 2004-

Uppdrag rörande etik, jämställdhet, arbetsmiljö och miljöfrågor

Inga uppdrag.

Lednings- och samarbetskompetens inom andra organisationer utanför universitetet såsom vetenskapliga eller fackliga organisationer

Se ovan, ordförande för Sveriges Jazzmusiker Syd, Malmö 2006-2008.

Bilagor

1. Intyg Barnhagen 2013.

2. Intyg KU-nämnden 2014.

4G. Samverkan, innovation och entreprenörskap

Sammanfattning

De viktigaset aspekterna av mitt samverkansarbete menar jag kan beskrivas utifrån följande punkter:

1. **Söker aktivt för att bredda fältet**. Konstnärlig forskning, även då det är fullt utbyggt, kommer alltid att vara ett litet och ganska smalt område. Därför är det avgörande att vi hittar allianser utanför vår egen disciplin med vilka vi kan samarbeta kring viktiga frågor och med vilka vi kan söka medel och förbättre förutsättningarna. I en tid då det fristående kulturlivet blir alltmer vingklippt måste vi se till att det finns tillräckligt med medel och möjligheter för produktioner.

2. **Söker flera gränsytor i vilka fältet kan reflekteras**. Det konstnärliga forskningsfältet behöver det fristående kulturlivet som gränsyta men det behöver också andra forskningsdiscipliner att reflektera sin kunskapsproduktion mot. Detta behöver inte vara regelrätta samarbeten utan kan vara möten, seminarier, föreläsningar; möjligheter till utvärdering och reflektion.

3. **Söker aktivt för att skapa förståelse för fältet**. Konstnärlig forskning är förhållandevis etablerad nu men det finns viktiga instanser som ännu inte har en tydlig bild av vad det är och hur det ser ut. Flera av de statliga myndigheterna har endast en rudimentär uppfattning om vad forskningsfältet består i och det skapar problem vid såväl finansiering som vid genomföranden av projekt.

Självreflektion

Samverkan med det omgivande samhället är en helt central del av den konstnärliga forskningsprocessen. Konstnärlig forskning utan samverkan med det omgivande konstfältet är i närmast otänkbar eftersom detta måste vara med som en del av valideringen av forskningen. Således vill jag hänvisa till min samlade utgivning av CD samt min konsertverksamhet som en del av min samverkansgärning.

Mitt arbete i Kungliga Musikaliska Akademiens forskningsnämnd är ett exempel på ett försök att få olika forskningsområden i musik att närma sig varandra. Seminariet *Att utveckla och kommunicera musikalisk kunskap* som jag på uppdrag av nämnden planerade 2012 och genomförde i januari 2013 var ett försök att bjuda in politiker, musikinstitutioner, musikutbildningar på alla nivåer, andra forskare samt allmänheten och själva fokus för seminariet, som titeln antyder, var att utveckla metoderna för hur vi kommunicerar den kunskap som konstnärlig forskning producerar.

Under min tid vid Kungliga Musikhögskolan i Stockholm (KMH) har jag suttit med i KU-samverkansgruppen; en grupp som från början hade till uppgift att uppdatera de ansvariga för konstnärligt utvecklingsarbete om arbetet på de sju konstnärliga högskolorna i Stockholm med varandra kring frågor som rörde KU. Gruppen kom dock att mer och mer intressera sig för konstnärlig forskning istället och det senaste året har vi främst arbetat med handledning och gemensamt handledarkollegium. I denna grupp har jag sett som min uppgift att verka för ett tätare samarbete mellan de olika skolorna vilket jag menar också har lyckats. Det har varit en värdefull erfarenhet, inte minst med tanke på att vi har varit en från högskoleledningarna relativt oberoende grupp.

Vid KMH har jag också arbetat för ett närmande mellan konstnärlig och musikpedagogisk forskning. Bland annat tog jag tillsammans med professor Cecilia Hultberg initiativ till en forskningsvecka där vi även bjöd in de konstnärliga och musikpedagogiska doktoranderna från Malmö. Jag har också arbetat för ett tätare samarbete mellan KMH och KTH beträffande kurser, handledning och forskning. I Malmö har jag sedan ett drygt år diskuterat möjligheten att samarbeta med forskarutbildningen på Malmö Högskola, K3.

Inom Lunds Universitet känns det nu som vi kommer kunna få igång ett stabilt tvärvetenskapligt samarbete efter att ha försökt i många år. IAC, i sig en samverkansresurs, menar jag kommer kunna spela en viktig roll i denna utveckling vilket även Pufendorfinstitutet kan göra. Ett av projekten som jag hoppas kunna dra igång redan till hösten 2014 är att starta en study group vid Pufendorf med syftet att skapa en förståelse för de olika språk de olika disciplinerna använder. Målet är att komma upp med en taxonomi, inte för att skapa allmängiltighet utan snarare för att skapa relationer mellan etablerade språk.

Sedan 1994 har jag publicerat texter i dagstidningar och radion (SR P2, Sydsvenska Dagbladet, Svenska Dagbladet och senast Aftonbladet) kring ämnen som rör musik och utveckling. Efter en period då det varit svårt att publicera texter ser det nu ut som det är möjligt att föra dialogen med media. Jag ser detta som en mycket viktig uppgift. Jag skriver även i två egna bloggar, en på svenska som rör politiska och konstnärliga diskussioner av ganska bred giltighet och en på engelska som är mer fokuserad på konstnärlig forskning och dess metoder.

Slutligen driver jag tillsammans med några musikerkolleger kulturföreningen Neo i Uppsala. Syftet med föreningen är att hitta nya platser och ny former för konserter med nutida musik. Jag är även med i musikerkollektivet, skivbolaget och produktionsbolaget Kopasetic Productions där jag gett ut de flesta av mina CD de senaste åren.[1]

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[1] Se http://www.kopasetic.se/

Samverkan, innovation och entreprenörskap Meritförteckning

Formell utbildning inom media och kommunikation

Ingen formell utbildning men lång erfarenhet av att skriva till dagstidningar och radio (SR P2, Sydsvenska Dagbladet, Svenska Dagbladet och Aftonbladet).

Information till näringsliv/kulturliv/föreningsliv/industri/offentlig sektor

Såsom beskrivits ovan är detta en helt avgörande del av att vara konstnärlig forskare. Den konstnärliga praktiken står i centrum för forskningsinsatsen och den praktiken måste formas med, mot eller genom det omgivande samhället. Det musikaliska omgivande samhället för den genre jag representerar är organiserat i föreningsformer och offentlig sektor. Jag arbetar även med en egen kulturförening som producerar konserter i Uppsala, omkring fem till sex om året. Dessa konserter arbetar vi hårt med att hitta en ny publik och vi arrangerar därför konserter på biblioteket och i konstmuseet i Uppsala.

Rådgivning till näringsliv/kulturliv/föreningsliv/industri/offentlig sektor

Jag granskade ansökningar för Stiftelsen Framtidens Kultur i flera år.

Utvecklande av informations- och utbildningsmaterial till allmänheten, andra yrkesgrupper etc.

Här kan igen nämnas PR-materialet som vi tar fram för Kulturföreningen Neo och som framgångsrikt lockat ny publik till konserterna.

Medverkan i olika medier

Som tidigare nämnt har jag skrivit i flera svenska tidningar och till SR P2 Nyläst. Jag har även medverkat i TV (TV4, TV i Mexico, i Vietnam och i Kina).

Exempel som visar innovation inom exempelvis utbildning, forskning eller annat område

Den implementation av en dokumentationsplattform som jag för närvarande arbetat med är ett exempel på en innovation som möjligtvis även kan få resonans även utanför det konstnärliga fältet.

Exempel som visar entreprenörskap

Inget direkt entreprenörskap även om jag vill framhålla att utan en känsla för entreprenörskap är det svårt at klara sig som musik

Lista över patent

Inga patent

V. Bilagor

Textbilagor och partitur ligger i mappen "Bilagor". Klingande material skickar jag så snart jag fått besked om vem som ska ha det och hur många kopior det behövs.

Bilagor B

1. Intyg om doktorsexamen (Intyg-101011.pdf)

2. Kursintyg, komposition (MHM-komposition.pdf)

3. Intyg och rekommendation, Köpenhamn (Rytkons.pdf)

Bilagor D

4. ReThinking Improvisation, publikation (RethinkingImprovisation-Publication.pdf)

5. Recension av Kim Hedås avhandling (Hedås-review.pdf)

6. Jeremy Cox, rekommendation till SUA (Cox-rek.pdf)

7. Cecilia Hultberg, rekommendation till SUA (Hultberg-rek.pdf)

Bilagor E

8. Intyg CED (Intyg-CED.jpg)

9. Intyg Musikhögskolan i Malmö (MHM.pdf)

10. Intyg Landskrona kulturskola (Landskrona.pdf)

Bilagor F

11. Rekommendation, ideellt arbete (Collen-rek.pdf)

Bilagor G

12. Intyg, KU-nämndsarbete (Hellsten-KU.pdf)