

# Musician 3.0

Creating, Performing, Communicating

t  
young  
people  
know  
gs

# Musician 3.0

Creating, Performing, Communicating

t  
young  
people  
know  
g  
s

12½ years of innovative music education

# CONTENTS

Foreword	3
Introduction	5
DOC: Tet Koffeman	6
INTERVIEW: Tet Koffeman	10
INTERVIEW: Esmée Olthuis	15
DOC: Esmée Olthuis	18
INTERVIEW: Bart Soeters	23
DOC: Ned McGowan	29
INTERVIEW: Wiek Hijmans	35
DOC: Gijs Batelaan	41
INTERVIEW: Albert van Veenendaal	43
Credits	48



WORK BY ANNABEL SCHOUTEN, PHOTO BY PIETER KERS

## On the importance of confusion

“The careers of artists and creatives are often not linear but erratic,” wrote Jet Bussemaker, Minister of Education, Culture, and Science, in her letter ‘Room for talent in cultural policy’ in 2014. She continued the letter by saying: “Art Institutes respond to this, such as with the Musician 3.0 programme at HKU.”

So even before the first batch of 3.0 graduates had graduated, the course had already found its way to the Ministry. At the same time, there was still more than enough confusion inside and outside the Conservatorium. Teachers who thought it was just “Musician three-point-nothing” and students from other disciplines who thought that “they were 3.0 after all.” Confusion all around; that’s the breeding ground for healthy artistic development, I thought.

The “why, who, what, and how” questions continued to occupy our minds. Every new batch, including groups of international students, took up those questions. And still, Musician 3.0 is a programme that ‘refuses to be easily captured’ in a pleasantly delineated box. Or does it? More and more, a line seems to be emerging. And you can easily follow it... if you dare to draw it yourself. After all, a musician’s development is not linear but capricious. Right?

JOS SCHILLINGS DIRECTOR HKU UTRECHTS CONSERVATORIUM





WORK BY CORINE BORSJE, PHOTO BY WOUTER DE ROO



FLOATING CONCERT, ANNABEL SCHOUTEN & GEMMA LUZ BOSCH, PHOTO BY MATHIEU SCHOUTEN

After my first week of studying Musician 3.0, I remember telling my father:

*"I don't ever need to leave this place."*

We, as the class of 2014, had just finished an assignment; bringing each other to our places of origin. We had a full week. We traveled the country, immersed ourselves in each others' stories, and became a learning community. Since then, it has been a whirlwind of life and art, but that learning community still exists. One of many that have sprouted out of Musician 3.0.

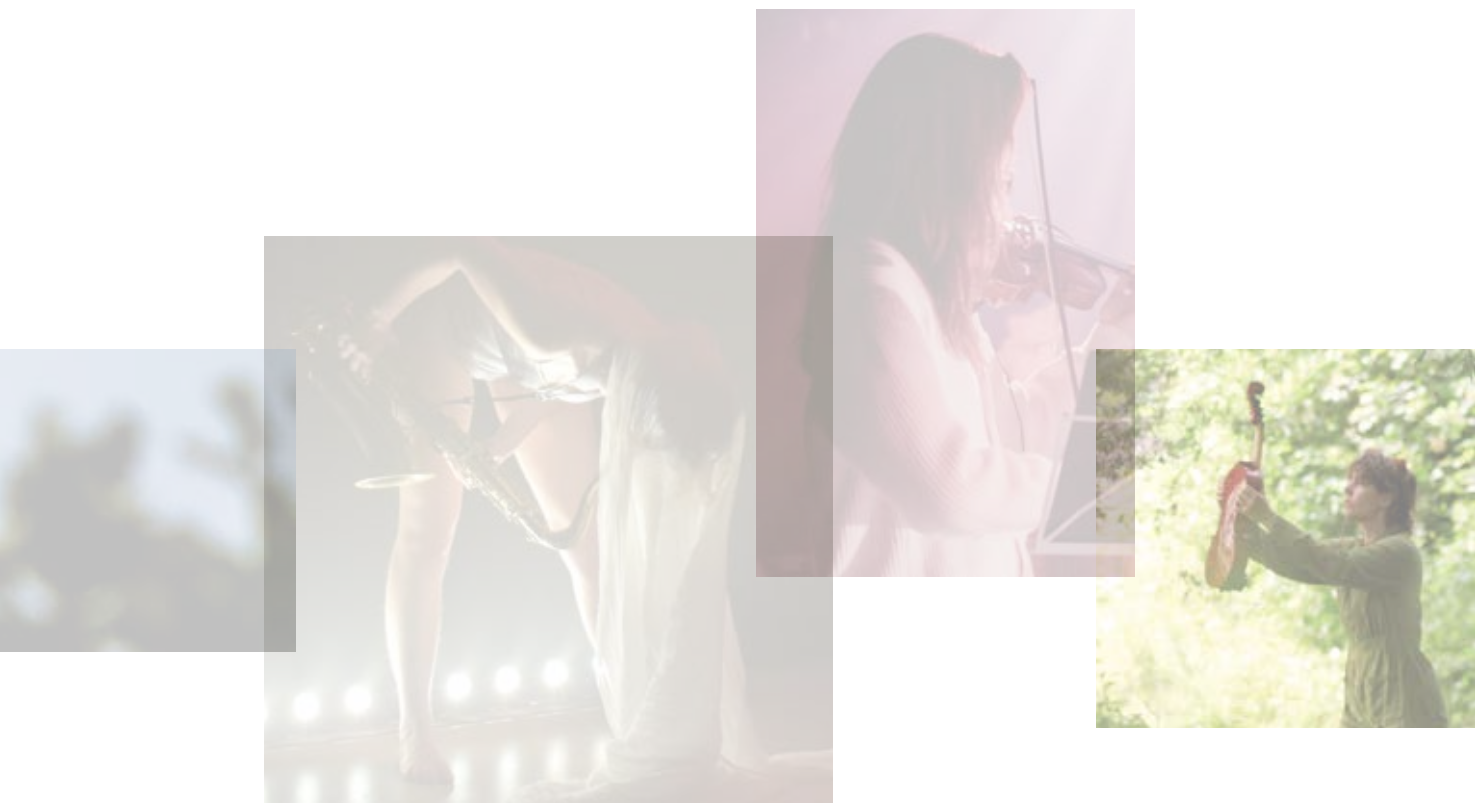
Now we find ourselves at the twelve-and-a-half year anniversary of this growing community. That calls for celebration and reflection. With this book, we offer the world an insight into how this study was born, how it was raised and how it might – or might intentionally not – grow up in the future. In Musician 3.0's first official publication you will find interviews, student artworks, art philosophy and insights into the ever-changing curriculum of this studies.

With the creation of this book, I had the opportunity to immerse myself even more in the world, the philosophies and the community of Musician 3.0. There is something special about the way 3.0 allows people to grow. Students and teachers alike. And I find myself knowing that I'll take that growth with me, wherever.

Interviewing my old mentors and reaching out to students and alumni, to friends, has added another layer to my understanding of what makes 3.0 such a unique place.

This publication is dedicated to sharing that understanding. To spreading the fire.

ARD KOK



# Young people know things

Young people know things. They are connected to a source. A creative, urgent, meaningful source. It is about energy and expression. It is about curiosity and fascination. About pushing boundaries and becoming visible.

*Look at me, listen to me, here I am.*

September 2011 saw the start of a new course within the Bachelor of Music at HKU Utrechts Conservatorium: Musician 3.0. Why the name *Musician 3.0*? Because it didn't mean anything. Not yet. The word was still available. It could become anything. Not claimed by tradition or culture, by experts or skeptics.

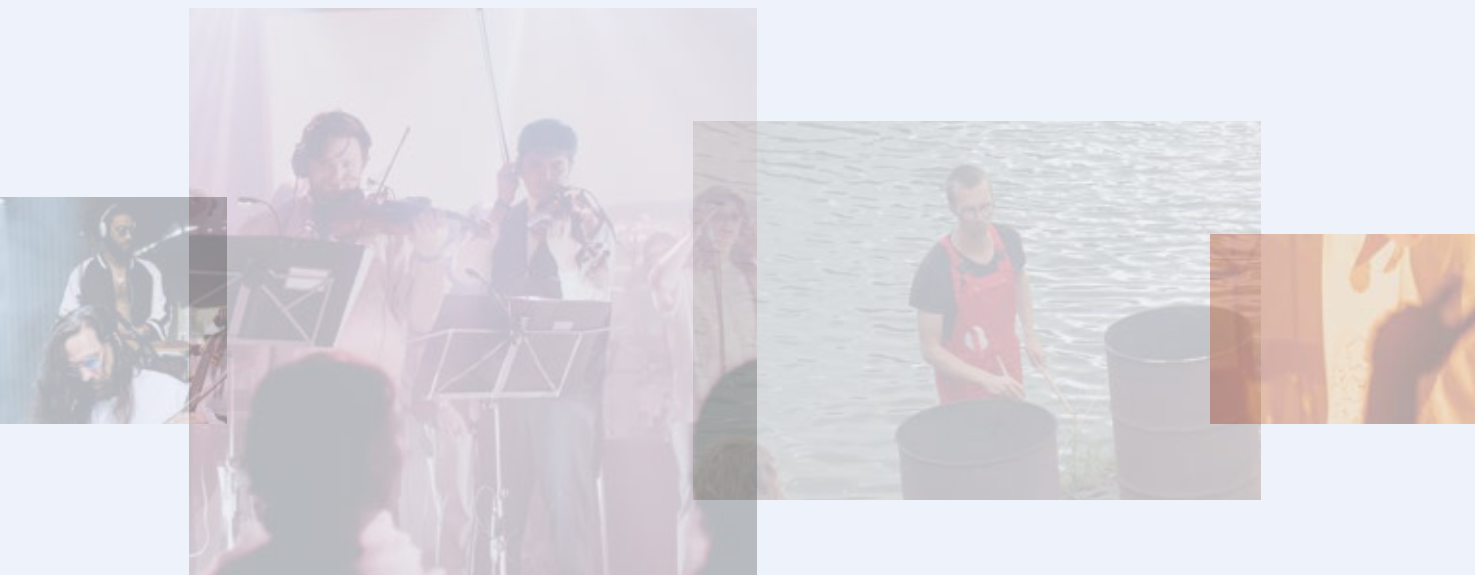
The subtitle *Creating, Performing, Communicating* indicates that students develop in these 3 domains, both separately and, with emphasis, in cohesion. These domains are the foundations of all curricula of the Bachelor of Music. In this, Musician 3.0 also presents itself as a Research & Development department: educational innovation is central.

## **Creative making processes**

Gaining insight into your own creative making processes. Gaining insight into other people's creative making processes. Sharing experiences. Building knowledge. Contextualising your own artistic and craft choices.

## **Non-stylistic**

Every new group of freshmen is again a diverse group with different backgrounds: classical, jazz, cabaret, avant-garde, rock, improv, soul... Here they will not be offered style-related skills. Instead, based on the principle of analysis-synthesis, they will dissect what they hear, what they make and what they play. Then, after thorough research, they put it back together again. Exercising insight, routine and artistic choice.



*“Making is the most powerful way to solve problems, express ideas and shape our world. What and how we make, defines who we are and carries forward who we want to be.*

*For many people, making is necessary for survival. For others, it is a calling: a way of thinking, inventing and innovating. And for some, it is simply the pleasure of making something and then saying: “I made that.” The power of making is that it fulfils all these human needs and desires. Those whose craft and ingenuity reach the highest level can make amazing things. But making is something anyone can do. The knowledge of making - of both everyday objects and highly skilled creations - is one of man’s most valuable resources.”*

*Daniel Charny*

---

What do I want to bring about? What do I bring about? How does my music acquire meaning? What does the environment, the collective, the assignment, the setting, the vision, and the collaboration add to the meaning of my work?

### **Interdisciplinarity**

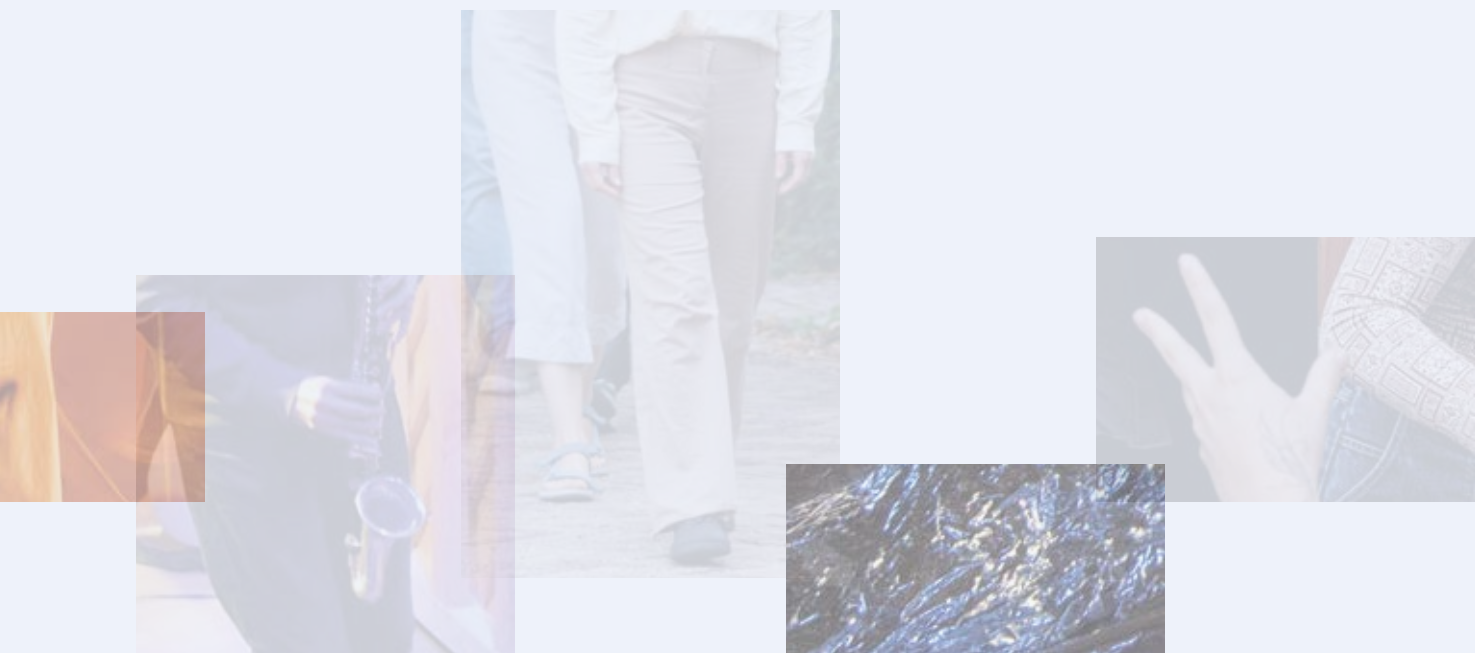
Projects and external assignments. Regularly collaborating with people from other (art) disciplines. Giving insights into your own possibilities and ambitions, and building a network to be used throughout life as an artist.

### **Experiment**

*Learning by doing.* Regularly entering into new situations outside of comfort zones to discover. Explorations of playing space, imagination and instrumental mastery in an adventurous and non-designed setting, instant composing, focus and discipline.

### **Student-centric**

The student’s learning questions are central. What path do they create for themselves? What connections do they require? What is their DNA as a Musician 3.0? They shape their own profile, over the course of four years. They graduate as their own prototype.





*In the summer of 2015, the first batch of students graduated. The pioneers. Starting from a powerful ambition, willing to move into the land of not knowing... Determined to chase their desire and develop their artistic talent into a new generation of young artists and professionals. Musicians 3.0.*

*LISTEN TO US. LOOK AT US. HERE WE ARE.*

STICHTING BUI, PHOTO BY GWEN SIERRA





ARD KOK: "SPEAKING WITH TET IS ALWAYS A WONDERFUL EXPERIENCE. TET IS AN EXPERT COMMUNICATOR AND HAS GUIDED MANY STUDENTS, INCLUDING MYSELF, IN THAT SKILL. BEING THE ORIGINAL FOUNDER OF THE STUDIES, AND ITS COURSE LEADER FOR THE FIRST SEVEN YEARS, TET LED THE STUDIES THROUGH ITS ADOLESCENT YEARS AND INTO MATURITY. WE SPOKE ABOUT THE URGENCY IN CREATING NEW EDUCATION, ABOUT BREAKING WITH TRADITION AND ABOUT THE SOCIALLY ENGAGED PRACTICE."

**Let's start with inspiration. What was the incentive for starting the new Bachelor of Music curriculum Musician 3.0?**

There were a few forces at work here. As teachers at the HKU Music in Education Bachelor, we had to let go of a very talented student, though we knew this upcoming professional would become a great enrichment to the field. It displayed a painful gap in the educational system between what we offered and what young people and the working field were asking. This was a huge wake-up call for me.

There was also a strong wish from within HKU University of the Arts Utrecht for innovation in music education and to start training more hybrid music professionals: performing, creating and communicating.

Another spark, a personal one, was the passing away of both my parents in 2010. When I was asked to design this new bachelor I felt my feelings of grief transform into the joy of creating something new. I was given a chance to pass on what my parents had taught me.

**How did you then kickstart the process?**

It was very clear to me, right from the start, that the core of the studies had to be the building of a learning community. We had to distance ourselves from the old idea of students taking individual pathways to excellence. The learning community has been a core principle in the design of Musician 3.0 from the start.

**That is also a distancing from traditional values in music education. What values does Musician 3.0 embrace?**

Both the learning community and student-centred education are key. What does that student, this young maker-performer, need from us? We moved from 'we are the experts and this is how it should be done' towards 'what do you need to develop further?' This mindset has found its place in the very fabric of the studies.

We broke with thoughts and beliefs that had nestled deeply into the heart of the Conservatorium. For example, the pattern of fear-based learning. Cultivating fear of making mistakes. And the concept of climbing a ladder, hoping one day you would reach the highest rung. One of my core beliefs is that there is no ladder. It is a field. And learning and exploring have long begun. Young people know things.



### How did you balance the original team of teachers?

The core teachers I invited at the beginning of the designing process were Esmée Olthuis and Bart Soeters. They brought so many qualities to the table. They were visionary, thoughtful, bold, energetic. Later on, Albert van Veenendaal joined this core team. Together we shared a strong sense of urgency. Breaking down templates of 'how to act' and 'how to graduate'. Thinking holistically. There were many truly felt moments in which we understood why we were doing this. Expressing ourselves, healing a wounded system, creating space for hybrid new artists.

### And then those young people arrived.

#### The first year.

They were a truly fantastic collection of students. They brought all of their fascinations for disciplines other than music along, such as poetry, photography, movement. They did not aim for a mono-focus on a specific instrument. They did not necessarily compose from solfège or theory. They were a rich collage of storytellers, mad professors and playful musicians.

The first cohort of graduates had seven students. I spent four years discussing the studies with them. These students helped us develop the second year while doing it. Then the third, and the fourth. The whole curriculum was established in large part by and with those students. Learning by doing.

### In earlier interviews with you, I read about your philosophy in which creating Musician 3.0 felt like an artwork in and by itself. Other teachers say this as well. What does it bring you to view it that way?

This approach challenges an educator to reflect constantly. Instead of viewing every challenge as 'in need of a solution', all new experiences serve as feedback. With each new cohort of students we tell each other: 'Let's get to work.' We grow along with them. It is a feedback loop of testing, receiving information and processing that information. A beautiful process of exploring, discovering and sometimes finding things you weren't looking for.

### Musician 3.0 has coined many different names for what the student might become. T-shaped professional. Hybrid artist. Expert in making processes. And the most recent: Music Performance Artist. Why does this change every now and then?

The studies and the working field are in a dynamic process. Every now and then there is the need for some type of recalibration of what Musician 3.0 is. This is also why I developed the Professional Communication Pathway within the studies, in which students learn to ask questions. To themselves and the people they work with. To reflect upon their own artistic processes. This is a quintessential element of student-centred education. Stepping away from the master-apprentice relationship.

"What if the music  
is already there?"

Suzan Lutke



### What developments within the studies have surprised you?

Lately students have shown themselves to work from a strong awareness of gender roles in society. At the same time, they also have a strong ecological awareness. Much opposed to the first cohorts, who didn't seem to have such a strong sense of socio-political themes. Also the resistance when confronted with a role as educator comes to mind, when later on, most students embrace teaching and musical leadership as important skills to develop.

Personally I am more and more reconnecting with my inner activist. I feel the urge to speak out. From that same energy, an 'eco-group' has now emerged, with both students and myself, as a follow-up to my elective course on Active Hope, where we do artistic interventions. For example, earlier this year we did a lead-in for the board of directors of HKU, offering a performative intervention. We appealed to their sense of responsibility when making choices about the future. And that was not a class, or a grade, it was an action from the heart.

### Can you talk about what the last 12,5 years of Musician 3.0 have brought you?

A tremendous deepening of my love for music and art. My own professional education had sometimes damaged that love. I have also been able to create something new starting from my faith in young people, their wisdom and their truthfulness. It brought me back to my own coming of age and the great sense of wanting to change the world I felt back then. I want to continue to support young people by telling them: "Take the lead. Show me how to do it."

I also feel empowered in my imagination. I could never have conceived that a study programme like Musician 3.0 would be possible. I had a feeling it might, but it has grown larger, deeper, broader and higher than I ever imagined. The power of doing this together. I feel grateful for being part of this community.

### So what is the dream for 3.0 now?

What I envision is a re-embracing of the socially-engaged-practice. We tried to put this more at the forefront in the starting years, but were not able to embody it. So my dream is to coach professionals to graduate with a societal vision. Political, activist, engaged, inclusive, critical. With a new sense of consciousness. That's what I'm excited about.



WORK BY ANNABEL SCHOUTEN, PHOTO BY PETER VAN HEUN





*the creature stirs  
a hundred arms, a thousand fingers  
a billion finely cut facets glimmering  
throwing bits of light on everything that gives  
off the remotest whiff of art, sound*

*a relentlessly renewing storm  
like crystal rain on dry ground  
every drop an idea and every idea carried  
by 'yes' and some well-meaning question marks*

*the creature stirs  
it's only just awake, but all*

*of her components  
cast a rose net, a warm faith  
out to here and now*

---

ARD KOK: "ESMÉE CUTS THROUGH THE NOISE. STILL FULLY ACTIVE WITHIN THE STUDIES UNTIL THIS DAY, SHE HAS A SENSE OF CONFIDENCE AND HONEST VISION THAT SHE'S BEEN SHARING WITH STUDENTS AND TEACHERS ALIKE SINCE THE VERY BEGINNING. ESMÉE HAS FOUND A UNIQUE WAY TO COMBINE HER EXPERIENCE IN IMPROVISATION AND SAXOPHONE WITH OTHER ASPECTS OF HER LIFE, LIKE BEING A DOG-TRAINER AND A HORSE HANDLER. FOR IN THE END, THESE AREAS ARE NOT THAT DIFFERENT FROM EACH OTHER."

---

**Within Musician 3.0 you are an expert on improvisation. Has this been your focus from the start?**

Yes, and that starting period was fantastic. Initially, I was asked to introduce the Kobranie method, essentially with two underlying ideas. On one hand, as an improvisation tool, and on the other hand, as a methodical approach so that students could implement the concept in other parts of their creative practice.

I found that question very clear. Clear language. They didn't want me to perform a trick or give a lesson, no, I was asked to truly contribute something to this study, something that I specifically had to offer.

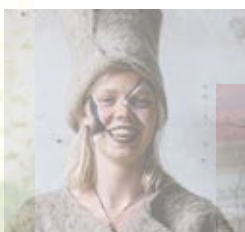
**So you developed *Laboratorium (LAB)* as a module in that period?**

Yes. The first module was two or three months, but then it had to be longer. Then Musical Leadership emerged as a subject, from the need for incorporating more methodology. I quickly sat down with Bart Soeters and Tet Koffeman to develop that, and from there, things started moving very quickly.

I had a tremendous amount of ideas about education, all accumulated over the years as a musician, band leader, creator, and of course, as a workshop facilitator. I spent an incredible number of hours as a methodical developer, essentially an education developer. I am also holistic in that regard. I believe it's important to not only teach but also engage with people. If you want to delve deeper into those connections, and especially if you want to do something really good, you need to dive much deeper into 'being human'. Not into what that person does superficially, but into who that person is. What emotions and worlds do they carry within?

**I felt that during the study. I also feel it in the role of improvisation in your life. It goes beyond what people see as musical improvisation.**

Certainly. It's about connection. Look, I talk about horses in practically every class. That might be amusing, but for me, it's also true that those worlds are the same. You know, whether I play the saxophone or not, which I am not doing at the moment, does not make much difference in my experience of art or improvisation.





**I've always had this idea that it's about trust in yourself. Some sort of confidence.**

Yes, beautiful. That is, of course, key. You can train artists endlessly, but if they themselves do not know who they are and what they can do, or why they do the things they do, it becomes difficult. I think it is essential, especially in this increasingly challenging and intense world, to be able to trust yourself. And I don't believe that every year brings an increase in self-confidence. On the contrary. I actually see people with less and less self-confidence.

**In life, or in the study programme?**

In life, I mean. And therefore also in their studies. 'Who am I, what can I do, what does it matter, and what difference does it make. What impact do I have, what can I do, what is my expertise, and can I trust on that?'

**If we talk about the state of the world; I also see a world that is changing fast, where the challenges for artists rapidly evolve. Musician 3.0 is also a study that embraces that change, but how does it do that?**

I think that is indeed one of the core principles of the study. That you keep up with a changing world every year, and therefore also with the changing human. Every generation has a new world around them. Every year, we set ourselves the goal of reflecting on the entire curriculum.

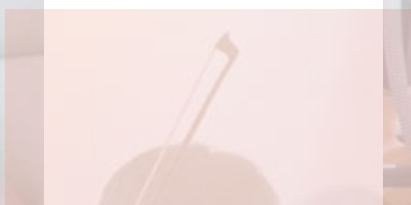
Anything should be allowed to be re-imagined. Practice what you preach. Every year, every day, we ask ourselves, "Does this actually still make sense?" "Is this what we mean?" "Does this actually fit?"

We must always be ready to turn it around. Tet is particularly good at that. "What if we just throw that overboard? What if we're not there for a while? What if we don't call it that?" Flipping the classroom. Continuously trying to shed light on the other side of things because otherwise, you institutionalise too quickly.

Too quickly one can end up in cramped structures, and then you can adjust things a bit here and there, but that doesn't make a real difference. You have to dare to reinvent yourself. And that also means that you have to kill all your darlings and even be willing to kill yourself. Because yes, I'm currently teaching the Laboratorium class, but is it actually meaningful? Or am I just repeating it? Doing a trick? You have to anticipate for that and act.

I started with the Kobranie method in that very first year using signs and a more contained approach. But now, in the first Lab class, we immediately start in that deeply layered place and in that performative environment. Everyone is so present. Not always skillful, but present and willing.

So, our collective consciousness has indeed grown in those twelve and a half years. We no longer have to start with those signs. Every year, you start a bit further ahead, as if you're really stacking everything. As if the students think, 'No, but last year, you started there, and we are new, so we start there.' It is fascinating.



We also have an international class now, so the study has grown. And it was very interesting what happened last year, with the first LAB classes. The two classes were completely different and both needed really different guidance. So, Jeffrey and I switched classes. For months. And that helped. Jeff and I really had to question ourselves if we were doing the right thing for the other classes and we had to make significant adjustments.

**So with that changing nature in mind, how does the study handle mistakes that affect students? Can you trust in a study that is so variable in nature?**

Yes, we make mistakes. But let me be clear: each mistake has led to a noticeably refined education. Gates might need to be clearer, frameworks may need to be sharper, and deadlines could be firmer. And that change is implemented rapidly. That makes it reliable.

We have always called ourselves a Research & Development department. It was never directly accredited from above, but that was our intention. We are continually researching. That also requires a certain discipline from students and teachers to be able to actually do research. It also means for us that there is movement in it. We are continuously reflecting with ourselves and with the students.

**How do you currently see the future of the programme?**

It is a challenge for us not to be snowed in by institutionalisation. But we were always the opposition. We always had to fight for it. And we're good at that.

Now is the moment that we pass this on to the younger generation. Tet, Albert, Gijs, Wiek, Bart, Monique, myself, we're not going to do this for another twenty years. So now we want people who can take over and carry the 3.0 vision. Now it's still up to us, but it's time to let in the new generation. Who, in turn, will completely overhaul the study. You are the future of 3.0.

*"Free improvisation opens up our ears to a new repertoire of tones and sounds. It opens up our mind to alternate skills and techniques and it encourages us to acknowledge the body as our vital partner. Or one could say: the mind learns what the body already knows." Lauren Newton*



# A dive into: LAB

“Improvisation is a state of mind and a lifestyle, rooted in the present moment without concern for the past or future. It’s an approach driven by experience, not outcomes – a readiness for that which you cannot expect. A unique type of preparedness that demands fostering an openness to your intuition in creating what is needed at the moment; an unpredictable process.”

The subject LAB revolves around improvisation in the broadest sense of the word. All artistic parameters are building blocks used for improvisation within a space where very few rules apply. Here, we explore space, bandwidth and collaboration.

In the first year, the improvisation methodology developed by myself, called Kobranie, takes centre stage. Kobranie is based on ‘conduction,’ where a larger group of players improvises pieces while guided by a conductor, using about 100 conducting signs through which the conductor can give instructions to the improvising group. The foundation is equality between the players and the conductor, and the outcome is open. Anything is possible.

The Kobranie method provides players with the space to experiment, think beyond genres, and explore the meaning of sound and performance. Players open up their own thought frameworks, stretch their comfort zones, and discover new sounds and new possibilities for composition. Players bring along their convictions and learn to let them go. This opens up the performance space, and we never stop expanding it, incorporating movement, external materials, warm-ups, sensory experiences, meditation, musical embodiment, texts, extended techniques, sound research and outside-world material exploration.



*“Crucial to improvisation is trust—trust in oneself and others. It involves daring to try things, and is inherently linked to self-confidence. The ability to act under uncertainty. Knowing what to do when you don’t know what to do.”*

---

This approach requires tremendous effort and trust. A LAB class, therefore, needs space to grow, to open up, to feel free. It needs space for students to enjoy themselves. Rediscovering playfulness, playing without censorship or judgment; these play significant roles in the experience. We acknowledge and cultivate the desire among players to express themselves freely, to execute what is felt, thought, and internally heard without hesitation.

Improvisation is also practiced at its intersections with composition. For example graphic notation, *comprovisations* and working with frameworks and limitations. Location-based work is also part of improvisation research, exploring the interaction between environment and inspiration, working with contrasts and light. A LAB class regularly goes outside to let the environment influence them.

### **Improvisation throughout Musician 3.0**

In the first year, the Kobranie method is the core of LAB. Alongside Kobranie, we start delving into free improvisations and smaller ensembles, working in duos and trios to delve into improvisation more insightfully and personally, focussing on artistic feedback and targeted research. This also serves as a compass, pointing towards the second year.

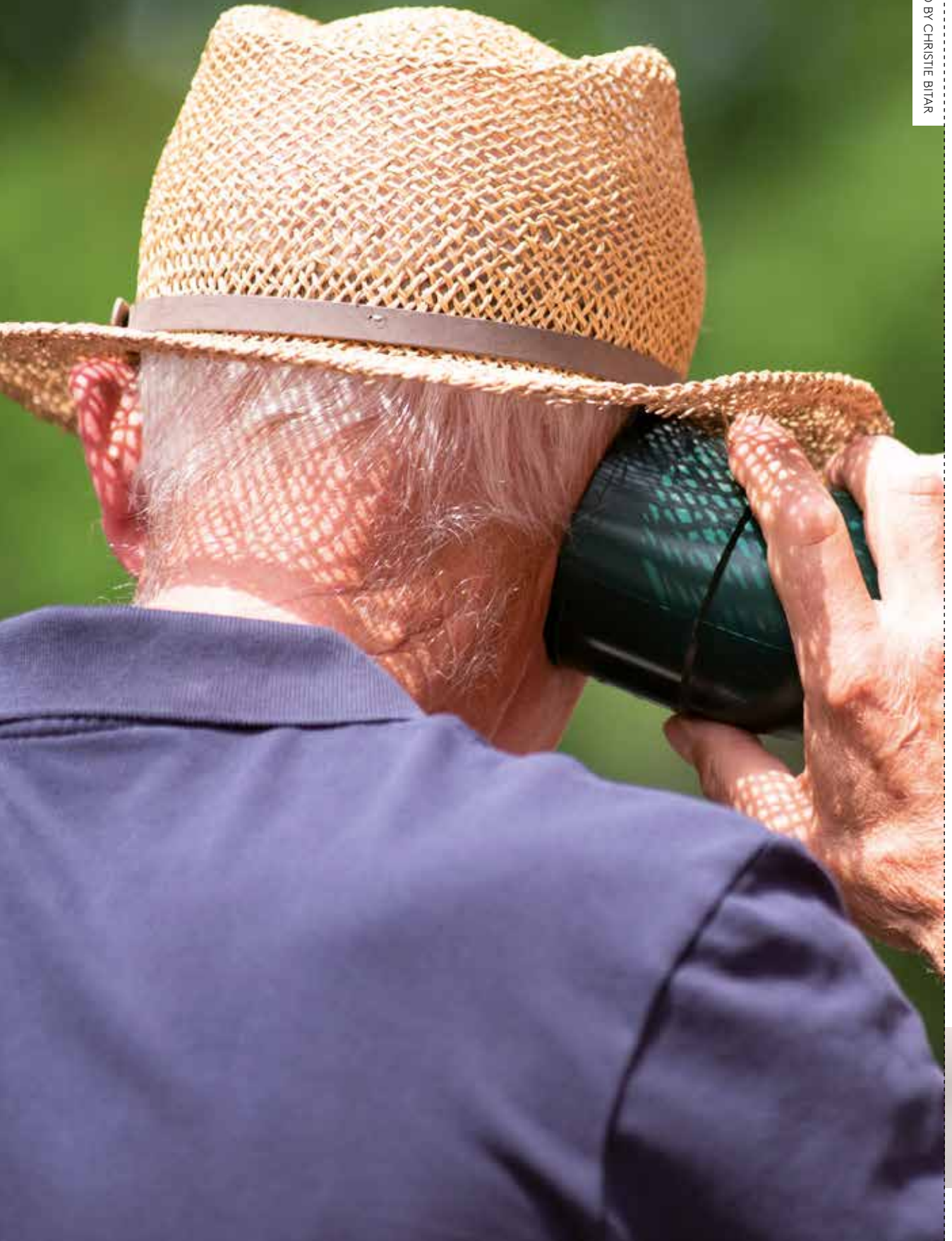
In the second year, students are exposed to the more freeform improvisation known as *Free Play* (also referring to Stephen Nachmanovitch’s book ‘Free Play’). In *Free Play*, performance, duration and research get a more significant role and students develop a more personal signature in their play, their material and their leadership.

Throughout the third and fourth year, LAB makes way for subjects such as MMP (see *Albert van Veenendaal’s interview on page 43*), and *Musical Leadership*, where improvisation serves a more integrated role and becomes integral to the artistic core and making processes of students.



*they mounted escape routes embraced trees  
followed each other jumped into leaves  
without restraint they bit into breads  
passed around toothpaste and pineapple and wine  
despite simmering pain they devised plans  
founded new schools, found the right words  
they promised the songs they still kept to themselves  
they took a brief breath before measuring up  
they called upon ancestors who took a short peek  
if they were doing all right together  
they untangled themselves from old knots and coils  
they could endure those times it seemed bleak  
and did not leave, they stayed, they stayed  
they mopped up the floors and they stacked up the chairs  
they gathered their coats their cups  
and took to the road  
they were expected, when they returned*





ARD KOK: "FEW PEOPLE ARE AS LEARNED AND MINDFUL AS BART, OR AS ADAPTIVE. HIS MASTERY OF THEORY, MUSICOLOGY, BASS GUITAR, EDUCATION AND GUT FEELING HAS ALWAYS STRUCK ME AS BEAUTIFULLY HARNESSSED AND FINE-TUNED. BART HAS BEEN INVOLVED WITH 3.0 SINCE THE BEGINNING, AND HAS EXPLORED THE STUDIES ALONGSIDE ITS STUDENTS. WE SPOKE EXTENSIVELY ABOUT REFLECTION, VISION, AND THE ROLE OF THE TEACHER."

**I have always felt that teachers at 3.0 were very approachable. Especially with you. How do you view the relationship between teacher and student at Musician 3.0?**

Yes, That's an interesting perspective. Nice to hear that you look back on it like that. I recognise it too. At Musician 3.0, the collective feeling is a very strong driving force.

Tet was in the process of developing the programme; it was really taking off. She has a lot of vision on how to juxtapose group dynamics and group safety against a competitive reality. In education, a deep understanding of group dynamics can really make a difference: to form a swarm, and share experiences. Tet envisioned a movement That's bigger than the sum of the individuals. I got to be part of that swarm.

**And how did you end up in the role of teacher at 3.0?**

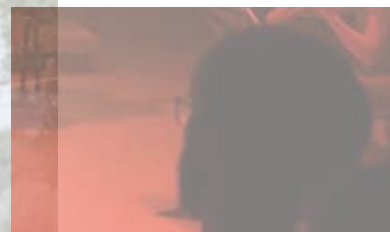
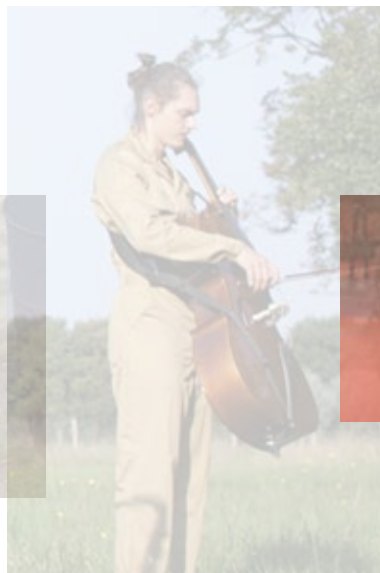
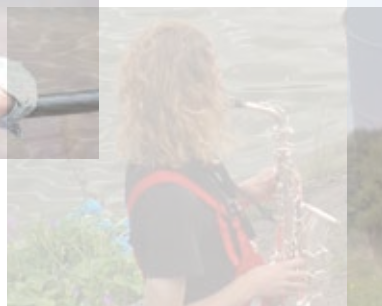
My parents are also musicians – both pianists – and educators, and I have always been enthusiastic about education and coaching. I take it very seriously. After completing my Master's in composition, Master's in bass guitar, and a Bachelor's degree in musicology, I was asked to develop the Master of Music course here in Utrecht.

I started developing the research component, which implies critically questioning your own artistic process.

Kicking off Musician 3.0, centred on the student's artistic acts and sense of direction, while *asking yourself the right questions*, were essential from the beginning. And that is where my attention and fascination were, and still are. At the same time, it was also an immediate challenge: we did our own research starting a new study pathway.

**It's an interesting point that in a programme that is so visionary and developing, it's also important that the teachers live by those visions.**

Absolutely. Something I find very characteristic about 3.0 is that it creates an environment where the student initially decides what we as teachers will actually train them in. Potential students and music professionals sometimes just don't fit in the *'main subject-based frame'* conservatories traditionally offer. Twenty years ago, if you wrote great songs and did piano and vocals, there was no programme where you could really fit. That's different now, and Musician 3.0 takes that a step further. We really move towards the student.





From the beginning Tet, Esmée, and I all had a sharp reflex to immediately adapt to that. We wanted to create an environment that could move. The reflex was openness and immediate curiosity.

**The three of you were really in harmony in that sense. Where do your philosophies diverge?**

Tet and Esmée really embrace the styleless. They can let go. In that respect, my philosophy is sometimes a bit different. I see myself as a *style mix* – classical, jazz, pop, latin, folk, cello, bass, piano, composition, musicology etc. – and I act from that mix. That’s something I find important to bring in. I never wanted to disconnect all these influences from my education. I also believe in the power of combining the styleless philosophy with the style-adaptive philosophy.

Tet and Esmée share strengths that are very inspiring for me. Primary strengths. They both are very quick, and have a strong sense for impulse. And for recognising the sense of urgency in a young person. Tet embraces the power of research. By really hearing someone. By changing the dynamics between people. By stepping away from the table. Breaking assumptions.

With Esmée, it is even more based on improvisation. Laying a direct bridge from a sound to a response. One moment that I cherish was during an entrance exam. We have those sound tubes, the boomwhackers, lying around. At some point, while the candidate was playing, she threw a few of those things through the room. That can be seen as provocative or offensive, but it came from the desire of: “Hey, we can do something together here.” A way to make contact. She was essentially saying: The sounds you’re making right now call for this reaction. That might be radical, but it was so right at that moment!

**What are the milestones in your experience of Musician 3.0?**

3.0 performances are very surprising events. Unexpected things happen, which is great and not always easy to grab in terms of didactics or education. I’m proud to be part of the team that is building the environment, facilitating and encouraging this. “Something is happening here that can be felt immediately, but is not easily put into words.” That’s what art is about.

There truly are performances that feel like manifestations of what we hoped could happen at a conservatory someday. We, the students and the team, make it happen together.



### What is your dream for Musician 3.0?

Because of the awareness of the group, the knowledge, the variety of individuals, safety and swarming, there is swiftness. There's space to move and act, there's alertness. Musicians are dynamic initiators and partitioners, prepared to change.

In that regard, my thoughts immediately move towards ecology. Life is the basis. A place where things can grow. I dream of musicians giving energy through music and sound to communities, the ecosystem, and the whole. Given the reality of the climate crisis, action is needed now.

As a bassist, I provide the pulse and the heartbeat. And all that ecstasy on top of it that keeps going because of it. But you are directly part of it. Every beat resonates, is felt in the gut. So, if I feel myself becoming too contemplative, the answer lies there: in sound. For me: in playing bass.

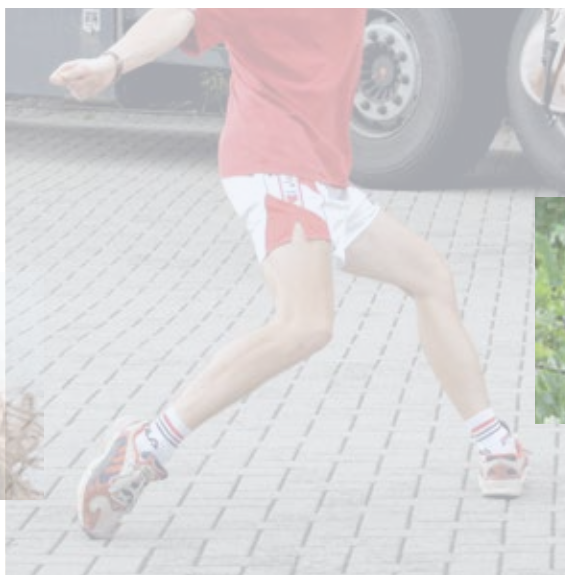
### INTERVIEW BART SOETERS

### For a graduated 3.0 student, where lies the strength, and where lies the openness?

Significant ground has been covered in immediately getting something going with a group of people. There is a very strong ability, through group safety and exchange, to be in contact with a group. A 3.0 alumni can do that very well. As Esmée literally formulates it, 'with anyone in the room.' Also in improvisation, and music. Moving with a group, through art. Swarming. There is real strength there. We also know very well when it is time to listen. And when it is time to throw some boomwhackers through the room.

And the part that you leave open... That's about conventions. About people organising themselves according to a whole system of agreements and intentions. We release some of that familiarity. And there's vulnerability in that too. You'll have to bring along your vulnerability.

*"Finding the heart's voice. That is what every artist is dedicated to: the lifelong quest - not a vision quest, for vision is all around us - but our quest to learn to speak with our own voice." Stephen Nachmanovitch*









ELSA VAN DER LINDEN, PHOTO BY ANNELEES VERHELST



LJUS, (2019), ROGIER HORNNAN, PHOTO BY LUK TEN HOOR



STICHTING BUJ, PHOTO BY ANNA VAN KOOIJ

# Artistic Research

The process that turns craftspeople into artists

As mentioned in this book, research is an essential building block of the Musician 3.0 programme, and at Utrechts Conservatorium we carry out Artistic Research: a unique approach rooted in artistic practice. In Artistic Research, new knowledge is produced from the individual, materialising from their insights, experiences, perspectives, techniques and creativities. Instead of uncovering universal, cultural or environmental truths, Artistic Research reveals personal truths.

The knowledge emerges from the artistic researcher, unique in their art and in their words. Others learn from this knowledge, gaining insights that allow them to explore and test new concepts in their own practices. This distinguishes it from pure musicology, which involves research on the arts (such as a comparative analysis), or research *for* the arts (such as creating music notation software). Artistic Research is research *in* and *through* the arts. Simply put, the artist asks an artistic question and answers it by making art.

## Can Research be Artistic?

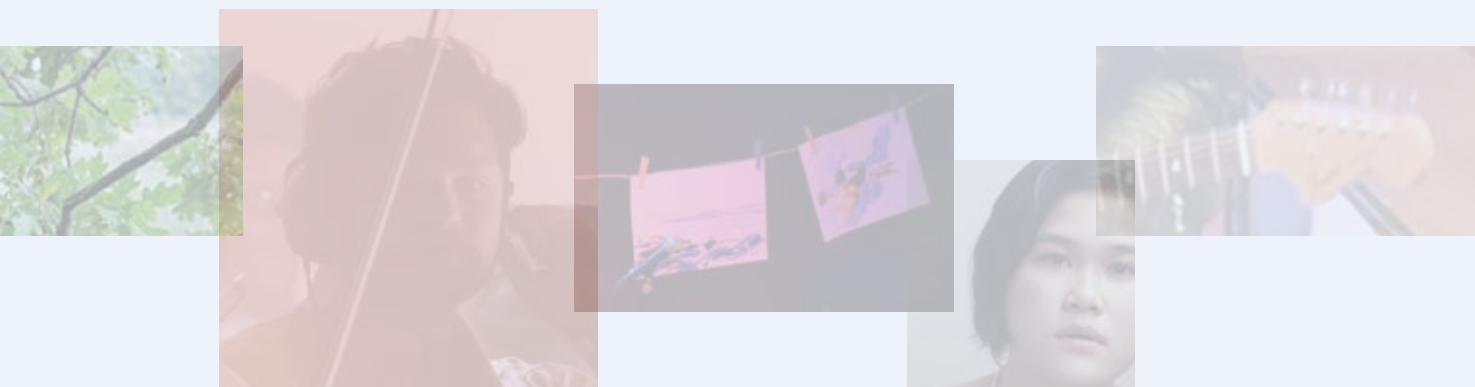
But what is an *artistic* research for the artist? Is it to apply a (systematic) method to one's artistic practice? Or is it to take a creative approach to researching? Is it simply to learn about artistry, or about creating a testing laboratory for art?

The answer to all of the above is yes.

And what does that mean for the artist? How does research work actually? Is practicing one's instrument a form of research? Is a rehearsal research? How about writing a song or creating a new composition? Giving a performance? How about just listening to (and enjoying) music?

Again, the answer to all of these is yes, because with each of these activities the artist creates new experiences and new understandings. In other words, they create new knowledge, in one form or another.

What if the artistic practice is entirely driven by intuition, as so much of art creation is? Even that constitutes research. It is actually the kind of research artists love the most, since it comes from the core of their identity, how they feel about their art. They learn to follow intuitions and improve this through practice.



Great! This means it is easy for the student artist, right? Everything they do is research, so just practice, rehearse, listen, perform and get your diploma!

This minimalist approach may seem seductive, but it misses much potential to achieve excellence in artistic practice. The true power of Artistic Research lies beyond these steps, in reflecting, making decisions, explaining, demonstrating, and documenting the work. Like research in science, medicine, industry and the humanities, only through sharing knowledge can the world be changed.

Artists are part Albert Einstein, discovering the laws that apply to everyone, part Henry Ford, inventing new processes to change how things are done, and part Jane Austen, creating the (musical) stories that touch our hearts.

### Ways to Research?

Let's look at two basic meanings that are intrinsic to "research": *learning* research and *testing* research. Learning research is what we mean by "I'm going to the library to do some research." This is when the researcher experiences the art and ideas of others, forming impressions, analysing them, and creating theories about their workings. Not only do they contextualise their own practice and learn what has already been done, but they also gain new ideas and inspiration. Wheels don't need to be reinvented, but they can always use a new paint job.

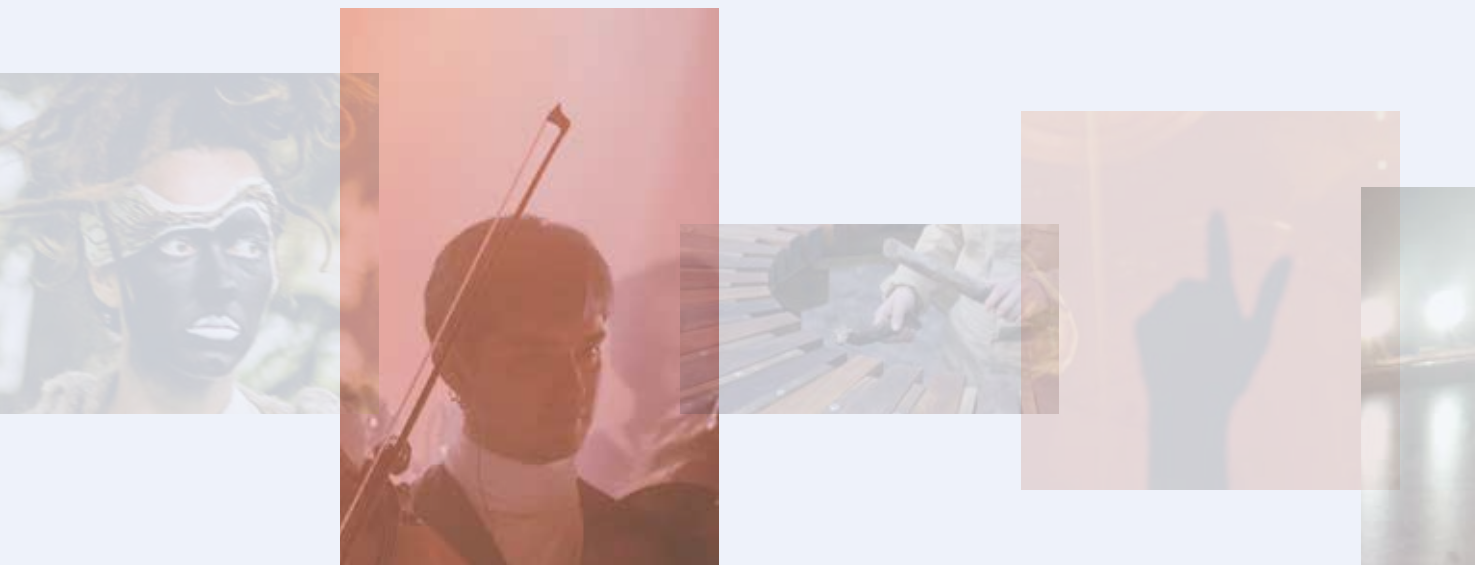
Testing research is like working in a laboratory: an artist experiments with their own artistic language, expressions and techniques, trying out different approaches and observing the results. Feedback from experts and personal reflection, both filtered by artistic intentions, inform evaluation and decisions.

### Why do Research?

Firstly, through learning, experimenting, and implementing, artists engage in a holistic and multifaceted developmental process that leads to more informed and refined art.

Secondly, by delving deeply into a question and exploring its facets, artists gain comprehensive knowledge, form their own opinions and solutions, and become specialists in the topic, which all contributes to a more unique artistic identity. This is the definition of an expert: someone with knowledge, unique insight and personal experience.

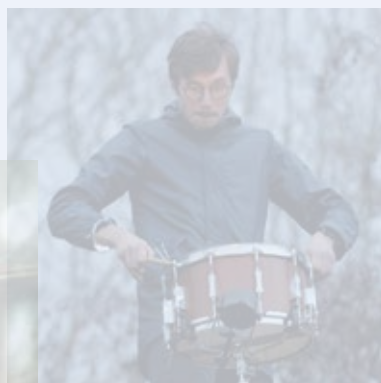
Lastly, as all research inevitably leads to new questions, Artistic Research becomes a perpetual engine for lifelong learning.



The list below is a selection of questions posed by Musician 3.0 students, driving their Artistic Research. You will notice that the questions explicitly reflect both the researcher and their art.

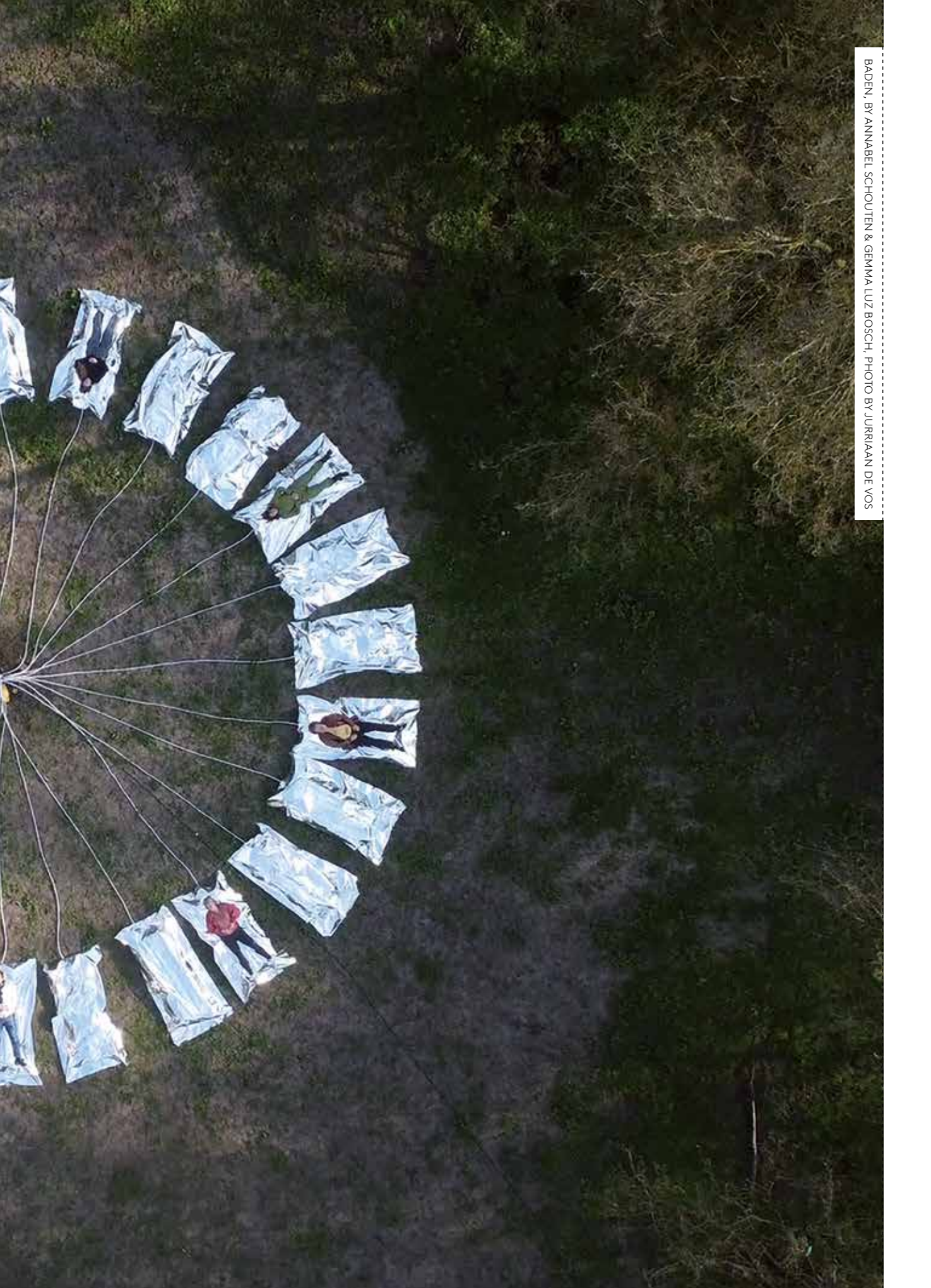
- How can I embody the concept of 'taking up space' as a moving creator?
- How can I, as a white person, create art about racism and white supremacy?
- How can I explore the quality of vulnerability in improvisation and use it as a channel to provoke meaningful creative material?
- How do I develop my skills as a textual creator to produce honest work?
- How do I write the best protest lyric?
- How do I embody my music?
- How can I make use of the fundamental tools for mixing in order to better communicate the raw energy of my music in recorded form?
- How can I combine video and music as an interdisciplinary way of storytelling into a live performance?
- How can I develop my compositional voice by exploring parameters from neo-soul?
- How do different methods of promotion affect the quality of my art?
- What are possible methods for musicalising emotions based on commercial brands, and which are the most productive for my own workflow?
- To what extent can artistry contribute to the development of traditional, non-creative enterprises?
- What is humour and how can I use it to address serious topics in the art that I make?
- What are the most terrifying sounds in horror film music and how do I reproduce them with my guitar setup?

WORK BY ANNABEL SCHOUTEN, PHOTO BY NOA SCHOUTEN











BADEN, BY ANNABEL SCHOUTEN & GEMMA LUZ BOSCH, PHOTO BY FESTIVAL DE OVERSTEEK

---

ARD KOK: "MY FIRST INTRODUCTION TO WIEK WAS DURING A PROJECT WEEK IN WHICH HE SPOKE ABOUT THE POSSIBILITY OF SILENCE IN COMPOSITION. WE LISTENED TO MORTON FELDMAN. WE SPOKE ABOUT MUSIC AND PAINTING. WIEK HAS CONTINUOUSLY SHOWN TO BE A VISIONARY, AND WITHIN THE STUDIES HE FOCUSES ON ARTISTIC COACHING, CURRICULUM DEVELOPMENT AND INTERDISCIPLINARY WORK. WE SPOKE ABOUT AUTHENTICITY, AND THE WAYS ONE CAN TAKE TO UNVEIL IT."

---

**You are a relatively recent addition to Musician 3.0. How did you end up in the programme, and what were your first impressions?**

Albert, Esmée, and I all come from the Improvising Musician programme at the Conservatorium van Amsterdam, formerly known as the Sweelinck Conservatorium. I have played a lot with Albert, and I consider myself a fairly hybrid musician. I have always improvised a lot, engaged in interdisciplinary work, and worked as a musical leader. My main focus was on integrating the electric guitar into classical music.

With that hybrid background, I think they thought: 'Let's have Wiek come in and give a workshop.' I came here, and I immediately found it very interesting. Creating, improvising, learning something with a group. How I would say it now is that 3.0 starts from the 'why,' rather than the 'what' or the 'how.'

**So you were already active in the fields where Musician 3.0 operates. How did the study resonate with you back then?**

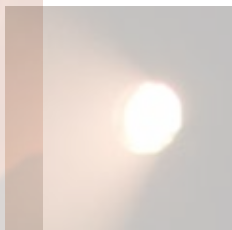
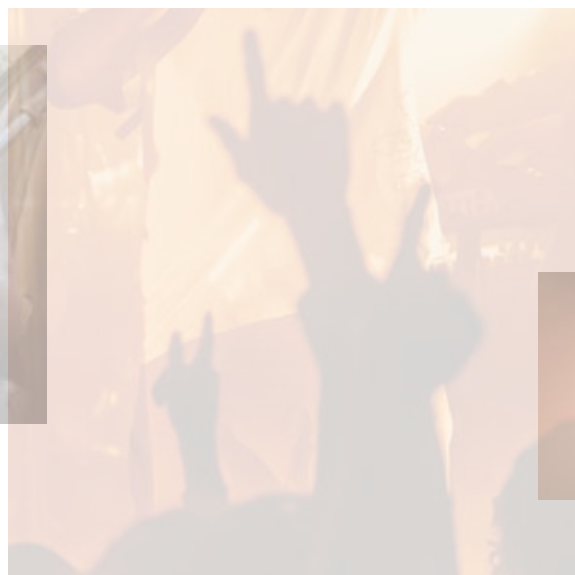
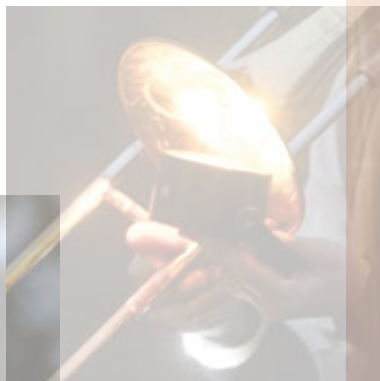
What I really appreciate, and I see this in other courses at HKU as well, is that the persona of the student is central. Much more central than what I experienced as a student. And I already was in a programme that was a kind of a precursor to Musician 3.0.

The more time I spend here, the more I see the student as a colleague. I can place myself next to the student. And I can quickly assume different roles, depending on what is needed. Sometimes listening and letting the student live in their own narrative. Sometimes strategically, because you still work from a point on the horizon where you want the student to go. And sometimes practically; how to organise your days, where to spend your time.

**So, you are more than a music teacher.**

Yes, much more. In fact, I think that the real development happens where we can connect our life questions with our fascination for specific expressive means. That sounds abstract, but is actually very precise.

If you can connect those sources of life, the questions and demons within yourself, the love you can encounter for other people, or for someone else's work, if you can connect those deep motivations to your fascinations, then a very direct expression emerges. I think that is what we aim for here. Direct, unbent expression. And what that expression looks like is determined by who you are, how you view the world, your talents, interests, the skills that you acquire over time.



Once I have that clear and the student and I have set a point on the horizon, then I can step into the role of a teacher. Then I can think, 'Oh, for this student, it would be very useful to do some instrument solfège.' And for another, 'Let's listen to Xenakis and Chaka Khan.' As a teacher, I can draw from the decades that I have spent in my own practice. Sometimes all they need is to hear 'Don't shoot down that idea.' Or: 'Go ahead. Create something mediocre.'

### **This philosophy smoothly aligns with the flexible DNA of Musician 3.0.**

Certainly. Yet, it can only be applied within a *flexible* program. Otherwise, you end up forcing someone into a mould. My dream would be that in the third or fourth year, even more room is created to acquire skills within and outside HKU. For example, if someone realises they need a certain skill with diamond cutting for their artistic practice, we don't offer that now. But the question, if well-founded, is legitimate.

So, I spend a lot of time building connections with other schools at HKU. That's why I set up the course Interdisciplinary Collaboration in the first year. Where we do a very simple but important thing. We hop on our bikes with the students and cycle to other HKU schools. They come into contact with students from a lot of disciplines in this way.

If you now come to school on Monday morning in the first year, you immediately get Musical Embodiment and Interdisciplinary Collaboration. And not without reason. We build that interdisciplinarity into the study, where you immediately get two courses that are not directly involved with music, but are about the core principles of being an artist. We are still working hard on the curriculum. It remains in motion. We are far from finished building this programme.

### **And what is the dream then? Suppose everything succeeds. Where will the study be?**

Then, at its core, it hasn't changed. Putting the student first remains the essence, with teachers who continue to develop and evolve. Where I want to make progress is in the connection with the outside world. But first, you have to learn how to learn. We won't let you go until you have learnt how to learn.

We are an art school. So, we deliver creators. But those can be both autonomous creators and applied creators. With that, you open up the entire path to education as well. If you look at alumni, they are often very employable. 'Employable' as a concept of being versatile and consistently useful. In situations where they have to collaborate with other people, in groups, theatre groups, collectives, but also in schools and music education.



**I recognise that too, the feeling that I am prepared to be both an autonomous creator and an applied creator.**

It is also important to state that those two aspects are not opposites. I simply hope that we facilitate our creators to continue developing and thriving, finding happiness and societal relevance. In both roles, and every form of those roles, you can move to the forefront of the art world. Low profile or high profile. Employable and versatile.

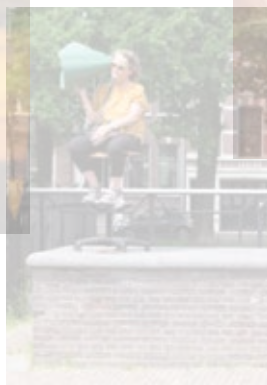
**Can you explain why educating this type of artist is important?**

There are established paths in the music world. In theatres, in commercial music, on stages, in art. Those are the paths where our students find their way. One of the reasons that it works is because our students dare to be authentic. And I think that's the most important thing you can do as an academy, to have a student come out authentically.

On the other hand, we need to find the balance. What is happening in the world right now? Should we bring activism into education? And how? We need to have that conversation. And that conversation is ongoing within the programme. We talk about it a lot. Each graduation performance is a good example of that. After each performance, there is a new discourse, in which we first need to talk about: What did we just experience?

Ultimately, I find it important to educate authentic individuals who are connected to the world. And That's what we do at Musician 3.0. And that always remains a challenge. To be truly authentic. I wish for students that the line between their innermost inside and their outermost outside remains unbroken. So, ultimately, keeping the students whole.

*"Nothing is original. Steal from anywhere that resonates with inspiration or fuels your imagination. Devour old films, new films, music, books, paintings, photographs, poems, dreams, random conversations, architecture, bridges, street signs, trees, clouds, bodies of water, light and shadows. Select only things to steal from that speak directly to your soul. If you do this, your work (and theft) will be authentic. Authenticity is invaluable; originality is nonexistent. And don't bother concealing your thievery - celebrate it if you feel like it. In any case, always remember what Jean-Luc Godard said: "It's not where you take things from - it's where you take them to." Jim Jarmusch*











WORK BY CORINE BORSJIE, PHOTO BY ANASTASIA MALKIN



IGOR, PHOTO BY ROGIER BOOGAARD

# Being a performer

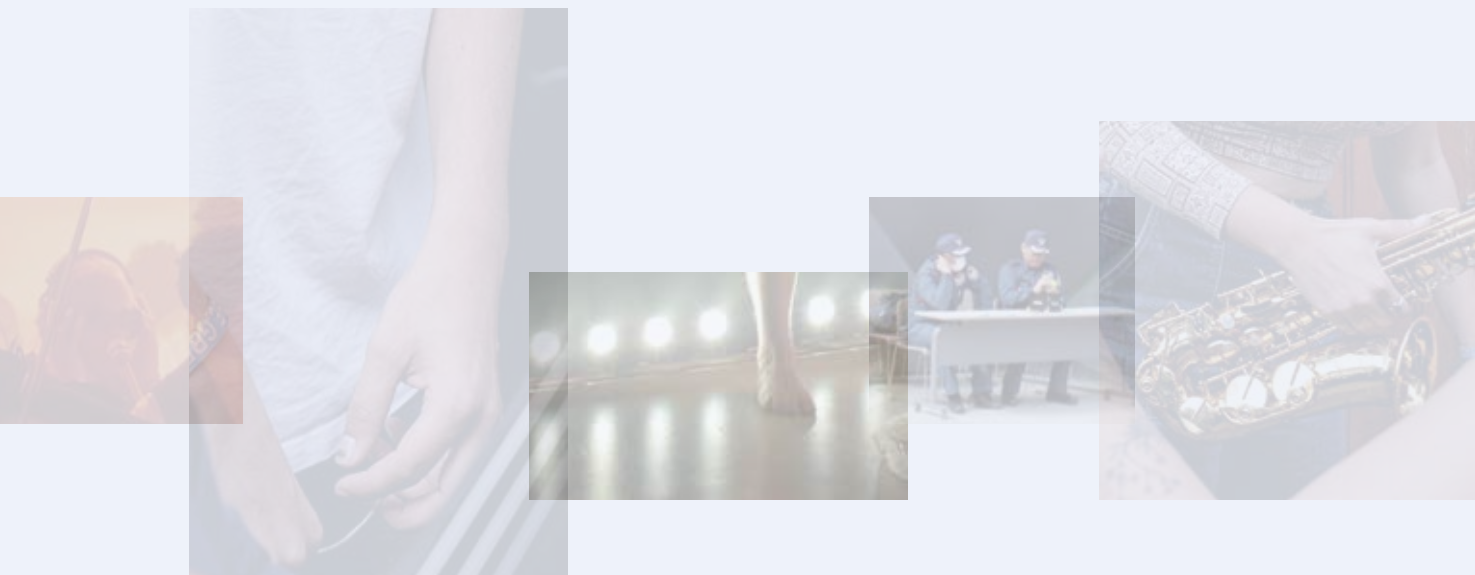
The possible role of the performer in our current time is to act as a catalyst for transformation within themselves and the space they inhabit. While, objectively speaking, there are no inherently significant or insignificant moments, performances serve the purpose of breaking the routine and guiding a collective experience beyond everyday norms.

The distinction between performer and audience is arbitrary and illusory but serves a concrete purpose. This unspoken agreement allows a large group of people to be led by a different impulse than their habitual and mundane routines. The performer's role is not merely to "impact the audience" but to tap into and express something within themselves that consecrates and transforms the space they navigate.

In essence, performing resembles the work of a shaman more than what is commonly associated with that of an artist. As the audience willingly accepts this role division, they, through the unconscious, move in tandem with the performer. The shaman/performer embodies an opening, a potential, an opportunity to delve deep into the mirror of the soul.

In that shared moment, a potential is found—a hidden reality where light and shadow can coexist and be integrated. This elevated experience, transcending the mundane, is essentially a fuller version of reality. The performance is thus an ode to the moment, embracing the full potential inherent in every moment.

From destruction to chaos to the vulnerable invincibility of ordered creation, the world needs more performers to remind us that there is work for us all: nurturing our souls, sharpening our minds, and attuning our bodies to remember what connects us all. It's about rediscovering our origins, our place in the universe, in the world, and in our community.



IMMACULATE HEART COLLEGE ART DEPARTMENT RULES

- Rule 1** FIND A PLACE YOU TRUST AND THEN TRY TRUSTING IT FOR A WHILE.
- Rule 2** GENERAL DUTIES OF A STUDENT:  
PULL EVERYTHING OUT OF YOUR TEACHER.  
PULL EVERYTHING OUT OF YOUR FELLOW STUDENTS.
- Rule 3** GENERAL DUTIES OF A TEACHER:  
PULL EVERYTHING OUT OF YOUR STUDENTS.
- Rule 4** CONSIDER EVERYTHING AN EXPERIMENT.
- Rule 5** BE SELF DISCIPLINED. THIS MEANS FINDING SOMEONE WISE OR SMART AND CHOOSING TO FOLLOW THEM.  
TO BE DISCIPLINED IS TO FOLLOW IN A GOOD WAY.  
TO BE SELF DISCIPLINED IS TO FOLLOW IN A BETTER WAY.
- Rule 6** NOTHING IS A MISTAKE. THERE'S NO WIN AND NO FAIL. THERE'S ONLY MAKE.
- Rule 7** The only rule is work.  
IF YOU WORK IT WILL LEAD TO SOMETHING.  
IT'S THE PEOPLE WHO DO ALL OF THE WORK ALL THE TIME WHO EVENTUALLY CATCH ON TO THINGS.
- Rule 8** DON'T TRY TO CREATE AND ANALYSE AT THE SAME TIME. THEY'RE DIFFERENT PROCESSES.
- Rule 9** BE HAPPY WHENEVER YOU CAN MANAGE IT. ENJOY YOURSELF. IT'S LIGHTER THAN YOU THINK.
- Rule 10** "WE'RE BREAKING ALL OF THE RULES. EVEN OUR OWN RULES. AND HOW DO WE DO THAT? BY LEAVING PLENTY OF ROOM FOR X QUANTITIES." JOHN CAGE
- HELPFUL HINTS: ALWAYS BE AROUND. COME OR GO TO EVERYTHING. ALWAYS GO TO CLASSES. READ ANYTHING YOU CAN GET YOUR HANDS ON. LOOK AT MOVIES CAREFULLY, OFTEN. SAVE EVERYTHING-IT MIGHT COME IN HANDY LATER.  
THERE SHOULD BE NEW RULES NEXT WEEK.



ARD KOK: "ALBERT DEVELOPED MAKING PROCESSES FOR MUSIC PERFORMANCE (MMP), WHICH, OVER THE YEARS, BECAME A CORE SUBJECT IN THE THIRD YEAR OF MUSICIAN 3.0. STUDENTS ARE INVITED AND ENCOURAGED TO INVESTIGATE AND EVOLVE THEIR MAKERSHIP IN A SAFE, NON-JUDGMENTAL ENVIRONMENT. BEING AN ACCOMPLISHED ARTIST HIMSELF, HE GENEROUSLY SHARES HIS KNOWLEDGE AND KNOWING, THUS OPENING A CREATIVE SPACE IN WHICH ARTISTIC GROWTH IS ALWAYS AT HAND. WE SPOKE ABOUT TEACHING AS AN ART FORM, ABOUT EMPTY HANDS, AND OPEN MINDS."

**What was your initial involvement with Musician 3.0?**

I was asked to lead a project week for the first group of students in their second year. They were the pioneers. Back then I had very little time, but I just knew I had to do this, because I felt it was time to share my knowledge and experience. Almost immediately after the project I called Tet and told her: "If any space opens up, call me. This study fits me like a jacket."

**What was your impression of the study back then?**

It was obvious, even after one week, that this was a conservatory study that put the focus on developing the individuality of the artist. It had the holistic approach of asking the questions: 'Who is this human? What are their strengths?' That approach has always been central to my own practice as well, in workshops, in masterclasses, and in my private coaching.

I believe you truly learn the heart of any study by looking at its students. Even then, with so few students, it breathed creativity. Opportunity. It surpassed limitation. Simply a wonderful vision. Musician 3.0 is a place where something revolutionary is happening and it has the potential to change music education entirely. That really captures me, still. I was right at home.

**It seems like all the teachers had the opportunity to really contribute.**

We did. In the end, all of the teachers together determined the values of the study, by offering it our own values. Thinking without limits. Considering opportunities instead of constraints. It is a specific type of listening and making yourself available in which the focus lies on opening the space for the student to develop, and then facilitate that.

So you observe the human and what they bring to the table. For us as teachers, that demands flexibility, experience and the willingness to question yourself. The best place to learn is to start from *not knowing*. With that I mean to reach a place where anything can be questioned. Even your style of teaching, your own artistry, your methods.

**Sounds like that requires a lot of confidence as well.**

It is about a confidence in your personal development. Knowing who you are and how you got there. There is a difference between knowledge and *knowing*. Knowledge is necessary to practice your craft. Everyone has to know how certain things work and you have to be able to interpret things. That knowledge, when genuinely internalised, can transform into *knowing*.



It is knowledge you can't and don't have to remember. It is available, and it helps to answer the question: "What is needed, in this very moment?". That breeds confidence.

I think it is important, as a teacher, to show up with empty hands and an open mind. That means that within my own possibilities, there is optimal space. That is what this study provides. A form of vulnerability and openness that is offered in such a way that the students are safe to explore *not knowing*. That is a certain form of limitlessness, and although it can cause anxiety as well, that is the space students have to step into to discover their authentic artistry. A beautiful challenge, and one that we as teachers create the space for.

### **Limitlessness is also a well-known killer for creativity.**

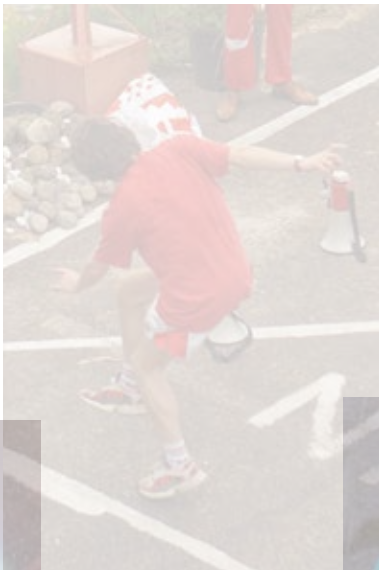
Exactly. But that space has to open up for you. Because how do you learn how to make? By making! That might be stating the obvious, but I believe it to be an essential understanding.

The most important thing ends up being the process of making. So we facilitate students in getting acquainted with that process. To become conscious of how that process works for each individual. My subject *Making processes for Music Performance* (MMP) is about exactly that.

There are general rules of thumb, and you can definitely theorise about how processes are built up. That is important knowledge. But this is about How do you make? How *could* you make? Can you free your artistry to try new processes? And how would you do that? You do that by making. Creating, performing and communicating.

### **Creating, Performing and Communicating. The three pillars of Musician 3.0!**

Right. So it is very important that we have presentation moments in that year of MMP. Four of them. And we present openly, in a performance night where anyone is invited. In this way the presenting, in a relevant setting, becomes a part of the process as well. Of course that does not mean that one cannot make something and never present it. That happens everywhere. But we are talking about a professional education that trains people to become a *Music Performance Artist*. And that requires learning about all facets of that process. Also offering your artistry to the world. That is where you learn many definitive lessons about how your process has had actual effect on what you made. After the presenting, you start again. A new process.



*"I am going to be your last teacher. Not because I'll be the greatest teacher you may ever encounter, but because from me you will learn how to learn. When you learn how to learn, you will realize that there are no teachers, that there are only people learning and people learning how to facilitate learning."*

Moshe Feldenkrais



Many aspects of Musician 3.0 engage in philosophies that are very transferable to other aspects of life. Improvisation. Self-reflection. With MMP that would be concepts like judgement, attachment and communication.

True. The Communication pillar ends up being very important. Because in the entire study you will encounter the question: 'What will you, as an authentic maker, manifest into the world? How will you do that?' That is, inherently, a form of communication. Whether you become a shepherd, a musician, a teacher or a producer, it ends up being about giving your creativity and personality a shape, form and feel.

I believe that Musician 3.0 will always keep changing and developing, but that this core will remain.

**Musician 3.0 has come forth from an unmistakably large amount of love, hard work and dedication. What has been your inspiration?**

My inspiration is very clear. It is these words, by Joseph Beuys.

*"Being a teacher is my greatest work of art."*

You will find that quote on my flag. Teaching, when done right, is the same as making art. Making art, to me, is creating. As a teacher, you create space for the student to develop. I always strive to do so from a motivation of walking next to my students. There is no above, or below. There is only alongside. It is never about better or worse. It is about more or less experienced. And experience is shareable.



*The future does not exist  
The future is a thought in our head  
The future is this moment*

*But sometimes someone lifts the curtain  
Opens a door so one can peep inside  
And there it is:  
an opportunity  
with vague contours  
and colours yet undetermined  
the shape still to be shaped  
but unmistakably:*

*There it is.*

*In the early spring of 2012 I thought  
this is impossible, I will explode and implode  
And within a split second I said  
YES  
YES I would be delighted, I will be there  
The curtain was lifted, the door slightly opened, I stepped inside*

*I joined the very first students in a creative journey  
Nina, Lianne, Sophie, Remco, Stef, Gydo, Jeffrey  
Beautiful, shining, adventurous young makers  
They dove in with excitement and trust,  
not knowing but still doing.*

*That was the beginning and now we are here  
We are here now, today.  
"Today is my favourite day", says Winnie the Pooh.  
Yes it is.  
It's the only day, the only moment  
It is the future in a peep show*

*Maybe we will get lost  
(We will get lost)  
Maybe will stumble  
(We will stumble)  
Maybe we will burn our fingers every now and then  
(We will burn our fingers every now and then)  
And with every step we take forward  
The horizon moves ahead with us*

*We are always in the middle  
And in the middle there is no end*

*I will tell you something I truly believe  
No, stronger  
I tell you something I know:  
The world needs you  
The world desperately needs you  
This world desperately needs people like you*

*people with fantasy  
passion  
fire  
ideas  
people who dare to doubt  
people who dare to question themselves  
people who dare to act  
people who dare to take risks  
who dare to live the question they asked themselves*

*people with guts  
vulnerable, nice people  
smiling people  
who dare to look other people in the eyes*





This publication was published in honour of  
Musician 3.0's 12.5-year anniversary on March 16, 2024.

**HKU** utrechts  
conservatorium

This publication has been created by Ard Kok,  
using materials provided by the community.  
Special thanks to Ivar Berix, Jos Schillings, Tet Koffeman,  
Esmée Olthuis, Albert van Veenendaal, Bart Soeters,  
Wiek Hijmans, Gijs Batelaan, Ned McGowan, Elsa van der  
Linden, Nyré Tiessen, Mark Dyson, Corine Borsje, Annabel  
Schouten, Rogier Hornman, Noah van Deursen, Lucas  
Kloosterboer, Igor Herder and Marten de Paepe.

Design: Anton Feddema  
Printed by Print Consultancy

