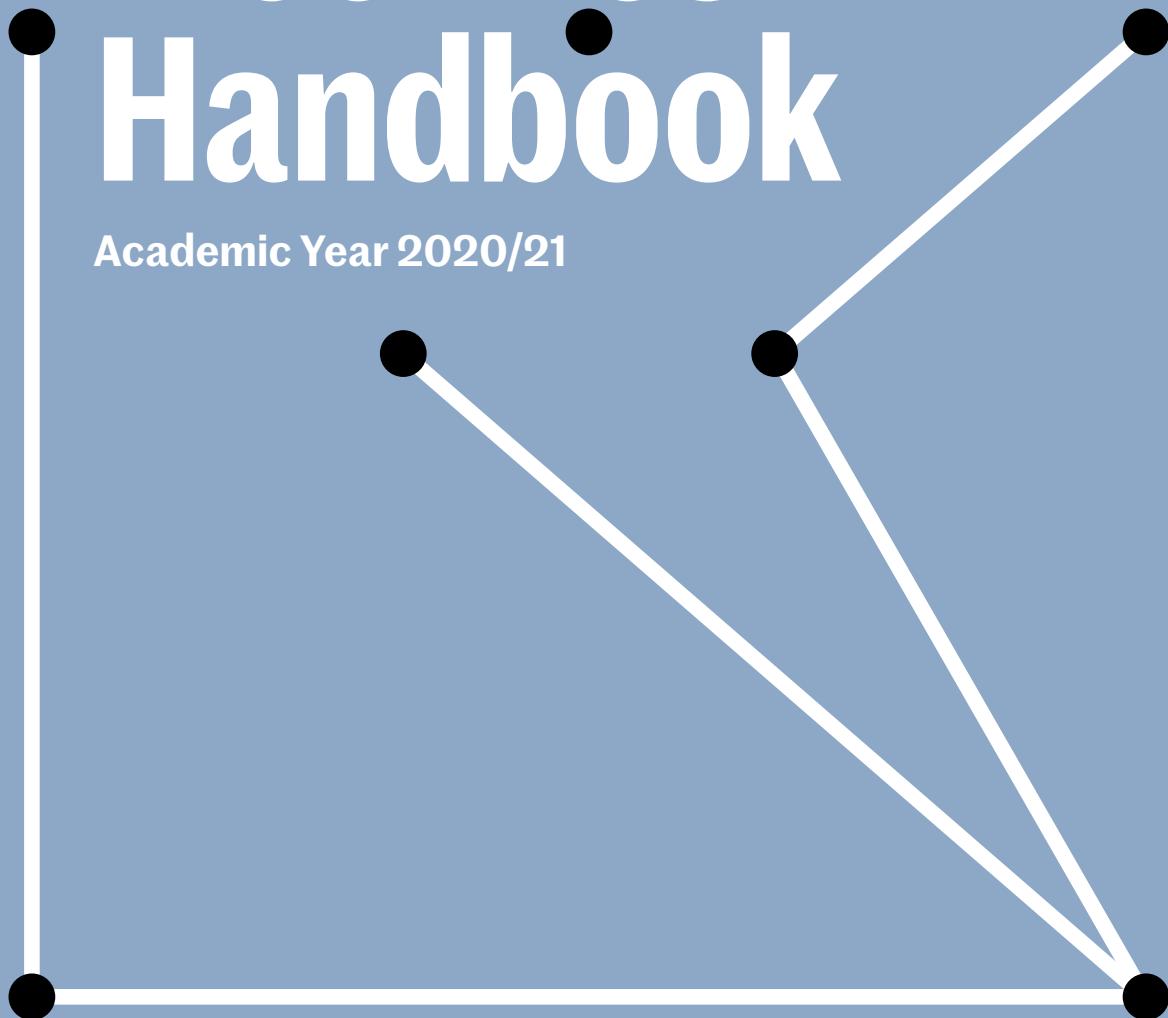


Master Electives Handbook

Academic Year 2020/21



**Royal
Conservatoire
The Hague**



**Universiteit
Leiden**
The Netherlands

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1. General information

This is the Master Electives Handbook for the academic year 2020-2021 for students of the Royal Conservatoire. Please read this handbook carefully, as it contains important information about the courses you can choose from and how to register for them.

For most master students, completing at least one Master Elective is compulsory. Please check if this is the case for you in the Curriculum Handbook of your specific master's programme. Most Master Electives take place in the second semester of the first year of your studies.

1.1 CHOOSING A MASTER ELECTIVE

Research areas

Students are strongly encouraged to choose a Master Elective that is connected to their personal Master Project and/or research (see the Master of Music Handbook for more information). Via the diverse selection of courses contained in this handbook, the Royal Conservatoire offers students the chance to deepen their knowledge and skills in their chosen research area.

Research in the master's programme is organised on the basis of the following nine research areas:

1. Art of Interpretation: historically/contextually informed performance practice
2. Instruments & Techniques: instrumental design/techniques/acoustics
3. Music in Public Space: diversity/interculturality/social engagement
4. Creative Practice: improvisation/composition/experimental practice
5. Beyond Discipline: multi- inter- transdisciplinarity/collaborative practice
6. Musical Training, Performance & Cognition
7. Aesthetics & Cultural Discourse
8. Educational Settings
9. Music Theory & Aural Skills

These areas are not mutually exclusive, which means that many Master Electives will be connected with more than one of them. Detailed descriptions of all Master Electives can be found in alphabetical order in Chapter 3 of this handbook. At the top of every description, you will see which research area(s) the course is connected with most.

Attendance requirements and schedule clashes

Many Master Electives have an attendance requirement, which will be monitored and can result in a 'Fail' if it is not met. *It is therefore strongly recommended that you carefully check the schedule of your preferred Master Elective(s) in Asimut before registration.* The schedule of courses offered by the Royal Conservatoire can be found in Asimut from September by typing the name of the course in the Asimut search bar; the schedule of Master Electives offered by Leiden University can be found in the course descriptions.

Limitations

It is possible to follow a second Master Elective (this is optional), but you won't be able to register for more than two Master Electives during your studies.

Not all courses in this guide are open to all students. For some courses, there are additional requirements or prerequisites, based on the content of the course. Apart from that, some courses are compulsory for students of certain departments or specialisations. If a course is already a compulsory part of your curriculum, you won't be able to choose it as a Master Elective. If applicable, more information about this can be found in the course descriptions in this handbook.

Please note: some Master Electives can only be followed in the next academic year

Most courses take place in the second semester of this academic year (between January and June 2021), but there are some exceptions. Some courses can only be followed as a Master Elective in the academic year 2021-2022 (next academic year). You can already register for these courses, but since their schedules are not yet known, there is a chance that you won't be able to follow them due to unforeseen schedule clashes. If this is the case, you must de-register by 8 September 2021 and register for another Master Elective in November 2021. If a course takes place in the academic year 2021-2022, this is marked in red in the course description. Please only register for these courses if they are a good addition to your personal Master Project and/or research, or as a second Master Elective.

1.2 REGISTRATION

Registration via Osiris in November 2020

You can register for (a) Master Elective(s) via Osiris during the entire month of **November**. Precise instructions about the registration process will be published on www.koncon.nl/masterelectives in September.

After 30 November 2020, registration will be closed until November 2021. This means that if you haven't registered for a Master Elective by 30 November, you won't be able to follow any Master Electives this academic year, so please make sure to register for your chosen Master Elective(s) on time. As many Master Electives can only accept a limited number of students each year, it is recommended to register for your preferred courses as soon as possible.

If you change your mind about following a certain elective or if you register for the wrong elective by mistake, you will be able to de-register until 30 November. *After 30 November, de-registration is no longer possible.*¹ This means that the electives you registered for will remain on your Study Progress Report and cannot be removed.

Selection

For some courses, students will be selected on the basis of additional materials, such as a motivational letter. In that case you are strongly advised to register and apply as early in November as possible. If applicable, information about this can be found in the course descriptions in this guide.

¹ With the exception of courses taking place in the academic year 2021-2022, for which the schedule is not yet known. De-registration for these courses is possible until 8 September 2021. If you de-register for a course taking place in 2021-2022 because of schedule clashes, please make sure to register for another elective in November 2021.

Registration for a course you already completed is not possible

Please make sure that you register for the courses you want to follow *in advance*, because it is not possible to register and receive credits for a course you have already completed.

Credits

Please note that any additional ECTS offered by the courses or any credits received for a second Master Elective may not be used towards the required 120 ECTS necessary for completion of the master's programme, but will be registered in Osiris.

1.3 EXEMPTIONS

If you already have a master's degree or are pursuing a second study at another higher education institution then, in consultation with Head of Master Research Kathryn Cok, it may be possible for you to be granted an exemption for the Master Elective.

You must hand in your request for exemptions *before the end of September*. The 'request for exemptions' form can be found in the files section of this page: intranet.koncon.nl/esc/. This exemption is not guaranteed, as it needs to be approved by the exam committee.

1.4 QUESTIONS AND FURTHER INFORMATION

This handbook and additional information about the registration process can be found on www.koncon.nl/masterelectives. For general questions about the Master Electives, please contact Roos Leeflang (Coordinator Master Research) at r.leeflang@koncon.nl.

If you have questions about registration via Osiris, please contact the Education Service Centre (studentadministration@koncon.nl).

If you have questions about a specific course, please contact the (main) teacher or relevant coordinator, whose e-mail address can be found at the bottom of every course description.

2. Following a course at Leiden University

2.1 REGISTRATION AND ENROLLMENT

In order to enroll for one or two Master Electives of the Academy for the Creative and Performing Arts at Leiden University, you have to register as a guest student at Leiden University *in addition to* registering for your chosen Leiden University course(s) via Osiris at the Royal Conservatoire.

You can register as a guest student by contacting Rogier Schneemann (acpa@hum.leidenuniv.nl) at the Academy for the Creative and Performing Arts (Leiden University). Make sure to include your name, student number and chosen Master Elective(s) in your e-mail.

Within 2 weeks, you will receive a letter from the University stating the required log-in details concerning your Leiden University account, known as your ULCN-account. You need this account in order to enroll for the Master Elective(s) through the online enrollment system called uSis.

After receiving your login details, you can enroll yourself for the course(s) you want to follow through uSis. In case your account details inadvertently are not available in time, you are advised to attend the course seminars without any delay and inform the lecturer about your ongoing registration as a guest student.

2.2 TRAVEL EXPENSES

For information regarding compensation of travel expenses, please contact Kathryn Cok:
k.cok@koncon.nl.

2.3 FURTHER INFORMATION

The course descriptions of the Master Electives by Leiden University that are open for students of the Royal Conservatoire can all be found in Chapter 3.2 of this guide. You can find more information about the Master Electives offered by Leiden University in their e-Prospectus:

<https://studiegids.universiteitleiden.nl/en/studies/7845/electives-academy-of-creative-and-performing-arts>. The e-Prospectus course page will contain a link to the timetable, usually of the complete Bachelor studies of which the elective is part. Make sure to check this before registering! Leiden University elective courses usually comprehend 5 ECTS. Only 3 of those credits can count as a Master Elective.

3. Course descriptions

3.1 MASTER ELECTIVES OFFERED BY THE ROYAL CONSERVATOIRE

Course title:	Acting while singing	Connected research areas 1. Art of Interpretation 6. Musical Training, Performance and Cognition
Osiris course code:	KC-M-EL-PM	
Course content:	Lessons consist of a practical component where you rehearse and perform your own selection of scenes and react to what your fellow students present. You will work with a piano accompanist. In addition, there is a theoretical component where you will learn how to analyse scenes and how to prepare your work on stage.	
Objectives:	At the end of the course you should: <ul style="list-style-type: none">▪ Have an advanced understanding of how to build a role in opera or music theatre▪ Be able to find materials (literature, films, other art forms) to understand and create the context and subtext of your role characters▪ Have developed skills to create your role character▪ Be able to use analyses to interpret and bring this to practice on stage▪ Have an advanced understanding of acting tools such as: improvisation, concentration, reaction, association, organisation and discipline	
Type of course:	Elective	
Level:	Master	
Numerus fixus:	8 students	
Prerequisites:	Open for all master's students, but students who are <u>not</u> from the Vocal Department should send a written motivation to the teacher and the coordinator Master Research by 30 November.	
Teachers:	David Prins	
Credits:	3 ECTS	
Literature:	Ostwald, D.F., 'Acting for Singers', Oxford University Press, 2005. Bruder, M. (a.o), 'A practical Handbook for the actor', Vintage Books/Random House, New York. [ISBN 978-394-74412-4]	
Work forms:	Group lessons + Self study	
Assessment:	Attendance results (80%) + Written evaluation and oral (group) evaluation	
Grading system:	Pass - Fail	
Language:	Nederlands / English	
Schedule/time/venue:	T.b.a. via Asimut	
Registration:	Via Osiris in November	
Information:	David Prins (d.prins@koncon.nl)	

Course title:	Applied Performance Science	Connected research areas
Osiris course code:	KC-M-EL-PS	6. Musical Training, Performance and Cognition
Course content:	<p>This course is based on practical exploration of practice methods and approaches and performance preparation. Participants bring their current practice and performance issues and these will be investigated within the group. Each session, an important researcher in the field of APS will be highlighted and several participants will play. Information based on empirical research (from psychology, pedagogy and neuroscience) connected with the themes that emerge from the participants will be offered and discussed. Topics which can be explored include learning in the brain, deliberate practice and self-regulation, understanding performance anxiety, effective performance preparation, motor learning and motor control, efficient use of the body and the mind, focus, awareness & concentration, mastery, the Flow theory, motivation and confidence. The students will be encouraged to approach the topics from the point of view of their own practice and goals and their own research topics.</p> <ul style="list-style-type: none"> ▪ Master 1 – Semester 2 (11 classes in total, of which 1 is a concert and 1 a student presentation) 	
Objectives:	<p>At the end of the course, you will:</p> <ul style="list-style-type: none"> ▪ have an advanced understanding of existing approaches, methods and strategies concerning performance science; ▪ be able to show how they have applied current knowledge in this field to their own practice and research; ▪ have gained insights into their own physical and mental states during practicing, performance preparation and performing; ▪ have a good understanding of relevant literature on performance science. 	
Type of course:	Elective	
Level:	Master	
Numerus fixus:	12 students	
Prerequisites:	<p>A connection with the Research Question is advisable but not obligatory. Applicants are required to send a short text describing how they propose using this course for their research or for their own development to the teacher and the coordinator Master Research by 30 November.</p> <p><i>A recommendation (but not obligatory) for Master 1 students is to attend the Bachelor Elective courses Quality Practice (Susan Williams) and / or Effective Practice – on music making, practicing and the brain (Wieke Karsten) in Semester 1, to have a good basic knowledge of the topics.</i></p>	
Teachers:	Susan Williams, Wieke Karsten	
Credits:	3 ECTS	
Literature:	<p>Williams, S., 'Quality Practice: A Musician's Guide', Bremen, 2017. Karsten, W., 'In de muziek', Amsterdam, 2019 (for Dutch students only) 'From Potential to Performance', Royal Conservatoire The Hague, 2014. From Potential to Performance Website: http://web.uniarts.fi/practicingtipsformusicians/ Bandura, A., 'Self-Efficacy: The Exercise of Control', Freeman, 1997. Dweck, C., 'Mindset: The New Psychology of Success', Ballantine Books, 2006. Goffman, E., 'The Presentation of Self in Everyday Life', Anchor Books, 1959. Green, B., 'The Inner Game of Music', Pan Books, 1987. Mornell, A., 'Art in Motion', Peter Lang, Frankfurt am Main, 2009. Mornell, A., 'Art in Motion II', Peter Lang, Frankfurt am Main, 2012. Williamon, A., 'Musical Excellence', Oxford University Press, London, 2004.</p>	
Work forms:	Playing, discussion, presentations, weekly observations and exercises	
Assessment:	Attendance results (80%) and compulsory participation at the concert and student presentation	
Grading system:	Pass - Fail	
Language:	English	
Schedule/time/venue:	t.b.a. via Asimut	

Registration:
Information:

Via Osiris in November
Susan Williams (s.williams@koncon.nl)

Course title:	Basso Continuo in Performance	<i>Connected research areas</i> 1. Art of Interpretation 4. Creative Practice
Osiris course code:	KC-M-EL-BC1	
Course content:	<p>This course is open to all master students. Emphasis will be laid on the practical, theoretical and stylistic skills required for realizing figured and non-figured bass lines in a historically appropriate manner. We will focus on music from the beginning of the 17th until the end of the 18th centuries.</p> <p>Students will be expected to play prepared exercises or pre-rehearsed ensemble pieces, prepare a small research presentation based on material discussed in class, and pass a final practical exam.</p> <p>Classes will take place in the form of group lessons.</p>	
Objectives:	At the end of the course, you will:	
	<ul style="list-style-type: none"> ▪ be able to realize a basic basso continuo line on the harpsichord with or without figures; ▪ have an understanding of basso continuo styles of the 17th and 18th centuries; ▪ have an understanding of the skills necessary for good ensemble playing; ▪ have an understanding of theoretical and stylistic elements inherent in the realization of basso continuo on a keyboard instrument. 	
Type of course:	Elective	
Level:	Master	
Prerequisites:	Students must be equipped with basic keyboard skills.	
Teacher:	Kathryn Cok	
Credits:	3 ECTS	
Literature:	Weekly handouts will be provided	
Work form:	Group lesson	
Assessment:	Class participation, the completion of homework assignments, completion of a small research project and a final practical exam.	
Grading system:	Pass - Fail	
Language:	English	
Time/venue/schedule:	T.b.a. via Asimut	
Registration:	Via Osiris in November	
Information:	Kathryn Cok (k.cok@koncon.nl)	

Course title:	Creative Performance Practices: Expression in 19th and early 20th century performance	Connected research areas 1. Art of Interpretation 7. Aesthetics & Cultural Discourse
Osiris course code:	KC-M-EL-CPP	
Course content:	<p>More than ever before, performers must be able to think critically about their artistic practices. Critical engagement with the history of performance practices is one of the ways today's musicians can broaden their expressive pallet as performers. Historical recordings and sources reveal to us that our current performance practices are often far removed from the vibrant performing traditions associated with the canonic repertoires of the 19th and early 20th centuries.</p> <p>This course aims to provide students with the opportunity to experiment with expressive devices and practices that are no longer part of our current aesthetic vocabularies as performers. The course focuses on three key areas:</p> <ul style="list-style-type: none"> 1) Un-notated performing practices: rhythmic and tempo alteration, portamento, vibrato, ornamentation. 2) Hands on creative exploration of interpretative possibilities. 3) Broad historically informed interpretative adventure in standard canonic repertoires. <p>The majority of the sessions are focused on the repertoire students are playing or singing. A part of each session is devoted to listening and discussing sources, with the remainder used for practical experimentation by the students. The goal is to incorporate the material studied into their own musical practice. Concepts covered will include: musical expression, musical time and structure, changing performance practices, imagination, embodiment, interpretation, notation, authenticity, music criticism, recordings, listening, musical identity and performance analysis.</p>	
Objectives:	<p>At the end of the course, you will:</p> <ul style="list-style-type: none"> ▪ be able to make use of the expressive devices studied in this course; ▪ demonstrate an ability to actively engage in critical debates concerning a range of musical genres, styles, techniques, and ideologies; ▪ think critically about their artistic beliefs, knowledge and identities; ▪ consider new understandings of modes of musical performance, interpretation and analysis. 	
Type of course:	Elective	
Level:	Master	
Numerus fixus:	12 students	
Prerequisites:	Master's students from the Classical Music, Early Music (especially string players, pianists, woodwind players, chamber ensembles and conductors), Conducting and Vocal Departments can attend the course.	
Teachers:	Stefan Petrovic, Emlyn Stam	
Credits:	3 ECTS	
Literature:	Students will be assigned short readings and listening materials pertinent to the lectures/workshops. Students should bring relevant repertoire they are studying (have studied or wish to study) to the session.	
Work forms:	Lectures, discussions and playing	
Assessment:	Attendance results (80%) + Quality of effort/engagement in lectures and workshops	
Type of grading:	Pass - Fail	
Language:	English	
Schedule/time/venue:	T.b.a. via Asimut	
Registration:	Via Osiris in November	
Information:	Stefan Petrovic (stefanpetrovic.music@gmail.com); Emlyn Stam (emlynstam@gmail.com)	

Course title:	District Musician: Orkest Morgenstond	Connected research areas
Osiris course code:	KC-M-EL-MC	3. Music in Public Space
Course content:	<p>Within the ensemble of Orkest Morgenstond (BA- and MA-students), you design your own small-scaled, musical, socially engaged <i>BuurtProject</i> ('Neighbourhood Project') with and for people living in a local area, sharing music you're studying in your main subject. In the end your project will become part of our season finale performance <i>De BuurtOpera</i>, that is based around a yearly theme and will be performed by the whole orchestra in Theater Dakota with professionals, students, amateur musicians and local citizens. In Orkest Morgenstond, the aim is to create projects with a high musical and artistic level as possible. Therefore it would be perfect to join with your existing ensemble, or to form a new or temporary group with other students and have musical coachings with the ensemble.</p> <p>In designing your <i>BuurtProject</i>, you'll learn:</p> <ul style="list-style-type: none"> ▪ Background of the city musician in lectures ▪ Artistic skills to develop a musical program ▪ Practical skills to work out your concept ideas, create ways to communicate and participate with audiences and develop a plan how to reach your audience ▪ Research skills of target audience(s), location, and similar projects <p>In the creative process of making the <i>BuurtOpera</i>, you'll learn:</p> <ul style="list-style-type: none"> ▪ Choose, arrange and rehearse (chamber)music ▪ Building a script by improvisation (musical and theatrical) exercises ▪ Work out ideas of decor, costumes, props ▪ Integrate your project in the performance ▪ Invent ways to interact with audience ▪ Perform with amateurs from the local area <p>At the end of the course, you will:</p> <ul style="list-style-type: none"> ▪ be able to design, organize and perform a small-scaled musical project; ▪ be able to design interactive and/or participation elements within a project; ▪ have experience in performing and communicating with various audiences. 	
Objectives:		
Type of course:	Elective	
Level:	Master	
Prerequisites:	Bachelor in Classical Music	
Numerus fixus:	10 students	
Teachers:	Ilona Sie Dhian Ho, Tim Sabel, Ginette Puylaert	
Credits:	3 ECTS	
Literature:	Articles and videos about/of relevant projects, organisations and musicians are shared by the teachers and students in the group lessons.	
Work forms:	Musical coachings, group lessons, individual coaching, rehearsals, and performances in local area.	
Assessment:	<p>Based on:</p> <ol style="list-style-type: none"> 1. Attendance (20%) 2. <i>BuurtProject</i> (50%) 3. Performances <i>BuurtOpera</i> (30%) 	
Grading system:	Pass - Fail	
Language:	English and Dutch	
Schedule/time/venue:	T.b.a. via Asimut	
Registration:	Via Osiris in November	
Information:	<p>Get inspired by our previous projects: watch Documentaire Orkest Morgenstond on YouTube; visit our website at www.orkestmorgenstond.nl; check our Facebook and Instagram for more photo's and video's.</p> <p>Send an email to orkestmorgenstond@gmail.com to get in touch with us for questions and sharing ideas/thoughts.</p>	

Course title:	Essential Writing and Research Skills	<i>General research and writing skills course</i>
Osiris course code:	KC-M-EL-EWRS	
Course content:	<p>This course will give students the opportunity to practice and to improve their written skills in English. This class will focus on assisting non-native English speakers (or native speakers with writing challenges) improve their ability to research, plan, organize their thoughts, and communicate their findings in well-written English. Overall, this will help students to better articulate their ideas and thereby produce written work more representative of a Masters level. The above goal will be achieved primarily through a combination of short assignments, group sessions, and writing conferences where critical feedback will be given regarding the student's written work and (when possible) overall research approach. Detailed questions of grammar, vocabulary, sentence structure, punctuation, and proof-reading will also be discussed. In addition, the importance of larger questions and related concepts such as writing style, organization, citation, and the structuring of content will be examined. Assignments will include the development of both formal academic writing skills (thesis oriented) as well as providing practice for current and future professional necessities (e.g. professional biographies). Students will be expected to prepare a concise description of their research in the form of a portfolio (a document that ensures they can sufficiently articulate their research in written form). From this, and the other mentioned course work, students will receive constructive and critical feedback — both from their classmates and the instructor. It should be noted that this course is not to provide remedial assistance for students' English; therefore a minimum requirement of a B2 in English is required (especially with regards to their writing abilities).</p>	
Objectives:	<p>At the end of the course, you will:</p> <ul style="list-style-type: none"> ▪ have acquired a far better ability to write in English at an academic level, primarily from having improved their grammar; expanded their vocabulary; attained better command of sentence structure and punctuation; gained a greater understanding of the overall process of writing by way of proof-reading, editing and revising their own work as well as the work of others; ▪ have improved research skills both with regards to accessing online and offline sources; ▪ be able to organize and formally cite their research (citation). This will include learning key aspects of Chicago style, largely for the purpose of knowing a viable citation style that can be used when publishing their work on the Research Catalogue or as a traditional document; ▪ will have received feedback on their present research and will have a more focused direction towards their work and or thesis. 	
Type of course:	Elective	
Level:	Master	
Numerus fixus:	20 students	
Teachers:	Graham Flett	
Credits:	3 ECTS	
Literature:	<p>Suggested Reading List:</p> <p>Herbert, T., 'Music in Words: A Guide to Researching and Writing about Music', Oxford UP, New York, 2009. Print.</p> <p>Strunk, W., and E. B. White, 'The Elements of Style', Longman, New York, 2000, 4th ed. Print.</p> <p>Turabian, K.L., 'A Manual for Writers of Research Papers, Theses, and Dissertations', U of Chicago, Chicago and London, 2010, 8th ed. Print.</p> <p>Other articles, essays, and course materials will be provided by the lecturer.</p>	
Work forms:	Group lesson	

Assessment: Continuous assessment and final portfolio + Attendance results (80%)
Grading system: Qualifying results
Language: English
Schedule/time/venue: T.b.a. via Asimut
Registration: Via Osiris in November
Information: Graham Flett (gflett@koncon.nl)

Course title:	Franco-Flemish Polyphony (joint course with the Alamire Foundation)	Connected research areas
Osiris course code:	KC-M-EL-FP-20	1. Art of Interpretation
Course content:	Performing polyphony of the Franco-Flemish school, by composers such as Josquin, Willaert, Ockeghem, De la Rue, etc., from original sources of ca. 1500. This is an joint international course offered in collaboration with the Alamire Foundation in Leuven (BE). Masterclasses with Stratton Bull (artistic director of Cappella Pratensis), including an intensive 3-day project in the 'House of Polyphony', Leuven. Coaching in notation, solmisation, improvised counterpoint and repertory at the KC with Isaac Alonso de Molina. There is also a research component. Online work using the Foundation's digital tools (idemdatabase.org).	
Objectives:	At the end of this course, you:	
	<ul style="list-style-type: none"> ▪ are familiar with the repertory of the Franco-Flemish school, its importance within the musical heritage of the Low Countries, and its significance on a European scale; ▪ can perform this repertory from original sources; ▪ have developed a critical understanding of the role of original sources in historically informed performance of polyphony; ▪ can translate this understanding into your own projects, both with original notation and with transcriptions. 	
Type of Course:	Elective	
Level:	Master	
Numerus fixus:	12 students	
Prerequisites:	None, open to all master students from all departments via an audition. The course is not only open for singers, but also to instrumentalists, composers, etc. interested in ensemble singing. There is also a possibility for advanced bachelor students to join.	
Teachers:	Isaac Alonso de Molina (Royal Conservatoire), Stratton Bull (Alamire Foundation)	
Credits:	3 ECTS	
Literature	Facsimiles and handouts provided by the teachers	
Work forms:	Group lesson	
Assessment:	<ul style="list-style-type: none"> ▪ Participation and preparation: as most of the work takes the form of ensemble coaching, attendance is required, and students are expected to practice and prepare the repertory. ▪ Research: students receive a research assignment related to the course content. Specific topics can be: preparation of facsimiles for rehearsal and performance, transcription of a piece, critical reflection on the role of original sources, critical reflection on the translation of late medieval sacred polyphony into today's musical world, etc. 	
	Both assessments need to be passed in order to pass the course.	
Grading system:	Pass - Fail	
Language:	English	
Schedule/time/venue:	T.b.a. via Asimut	
Registration:	Via Osiris in November	
Information:	Isaac Alonso de Molina (i.alonsodemolina@koncon.nl)	

Course title:	Freedom Sounds: Jazz and Social Movement	<i>Connected research areas</i>
Osiris course code:	KC-M-EL-FS-20	3. Music in Public Space
Course content:	This course focuses on the transformational powers of the arts and the ways in which jazz has played a role in social and political movements. Within the current climate, artists more than ever have to think about their own role within these debates. This course invites students to think about their own music and its potential to change musical and social life, by exploring examples of activism through jazz performance. From the nineteenth century African-American work songs, via Art Blakey, Max Roach, Charles Mingus and Nina Simone, to Terry Lyne Carrington and Esperanza Spalding: there is a long and intimate link between jazz and human rights activism. We will listen to relevant music, watch clips, read and discuss texts, and create own pieces. In particular, this course covers four domains where music intersects the political: (1) music as an agent of change, (2) music as an implicit or explicit commentary on power, (3) music and the politics of spirituality, and (4) music as a mirror of historical, political and cultural change.	
Objectives:	At the end of this course, you:	
	<ul style="list-style-type: none"> ▪ have gained an understanding of the impact of jazz beyond the music itself; ▪ are able to engage with and critique the meanings and uses of jazz and other African American music within social and political debates; ▪ have read and discussed significant texts ▪ are able to research, evaluate, and present findings on jazz performance ▪ are able to reflect on the class material within your own artistic project (i.e. performance, composition, lyrics, position statement, album proposal) 	
Type of Course:	Elective	
Level:	Master	
Numerus fixus:	12 students	
Teachers:	Loes Rusch	
Credits:	3 ECTS	
Literature:	Capita selecta of chapters and articles, including works by Ingrid Monson and Tricia Rose.	
Work forms:	Group lesson	
Assessment:	Preparation of readings, participation in discussions, course presentations on a specific theme or song in relation to a course text, and an artistic project. This can be, for example, a (recorded) performance, a paper (3.000 words), a recording (app. 10 minutes) with a 600-word explanation, a composition, etc. In order to pass the course, each of the components must be completed successfully.	
Grading system:	Pass - Fail	
Language:	English	
Schedule/time/venue:	T.b.a. via Asimut	
Registration:	Via Osiris in November	
Information:	Loes Rusch (l.rusch@koncon.nl)	

Course title:	Improvisation: From Score to Creation. A European Joint Module	<i>Connected research areas</i> 4. Creative Practice
Osiris course code:	KC-M-EL-EJM	
Course content:	<p>This module is constructed as a European Joint Module, which means it will be offered in collaboration by three institutions: the Royal Conservatoire The Hague, the Royal Conservatoire Antwerp and the Guildhall School of Music and Drama in London. These institutions have agreed on a joint content and pedagogical approach for this module on improvisation. Teachers in the three institutions will travel supported by the ERASMUS+ programme to the institutions to teach this module. This module has been developed in the framework of the European METRIC (Modernising European Higher Music Education through Improvisation) project on improvisation (see https://www.aec-music.eu/projects/current-projects/metric-). The module presents multiple approaches to classical improvisation:</p> <ul style="list-style-type: none"> ▪ independently of repertoire ▪ in the context of performing specific repertoire works <p>Starting from a reference/stimulus (score, a film, a composition, a musical structure ([ABA etc.]... moving towards an improvised creation, developing extended solo or ensemble interaction.</p>	
Objectives:	Encouraging creativity and personal voice in Art Music-making:	
	<ul style="list-style-type: none"> ▪ Broadening perspectives as performer ▪ Exploring different performance perspectives by means of improvisation (making the connection between formal insight and expression) ▪ Personalising (taking ownership of) tonal/modal languages, forms (e.g. ABA, rondo etc.) and modes of expression (playing in a 'telling' way) ▪ Familiarising with different international pedagogical approaches 	
Type of Course:	Elective	
Level:	Master	
Numerus fixus:	12 students	
Prerequisites:	Previous experience in classical improvisation recommended.	
Teachers:	David Dolan (Guildhall School of Music and Drama), Bert Mooiman and Karst De Jong (Royal Conservatoire The Hague), Yves Senden (Royal Conservatoire Antwerp)	
Credits:	3 ECTS	
Literature	See Joint Modules Literature.pdf for recommended literature	
Work forms:	<p>Local teachers: group sessions of (average) 3h</p> <p>Visiting teachers: group sessions of (average) 3h + possibilities for further individual coaching</p>	
Assessment:	<p>Public performance:</p> <ul style="list-style-type: none"> ▪ The students use at least one of the ideas provided in the sessions ▪ Includes solo and group improvisation <p>Final assessment in the presence of the 'local' teacher plus one of the visiting teachers + attendance results (80%). The METRIC assessment criteria will be used in the assessment process.</p>	
Grading system:	Numeric results	
Language:	English	
Schedule/time/venue:	T.b.a. via Asimut	
Registration:	Via Osiris in November	
Information:	Karst de Jong (K.deJong@koncon.nl)	

Course title:	An Improvisatory Approach to Scores	<i>Connected research areas</i>
Osiris course code:	KC-M-EL-IAS-20	1. Art of Interpretation
Course content:	<p>Historical evidence strongly suggests that the way pre-twentieth-century musicians dealt with scores differed considerably from the approach that became paramount after WW II. Whereas the modern interpretational paradigm attaches importance to utmost precision in an often literal reading of the musical text, earlier musicians seem to have understood music-making in a way that might be termed ‘improvisatory’. Historical treatises and early recordings betray a focus on variety in music-making, as opposed to the sense of perfection and reliability that characterize the modern classical music practice. This variety may include extempore ornamentation, but also a much more flexible timing than is usual nowadays. In this course examples of historical treatises and recordings will be discussed, and students will be invited to explore the implications of such evidence in their own playing or singing. The focus of the course is on nineteenth-century music, but the principles extend to earlier music as well. Students are expected to work actively on repertoire that will be chosen by mutual agreement.</p>	
Objectives:	<p>At the end of this course, you will have:</p> <ul style="list-style-type: none"> ▪ acquired knowledge of and familiarity with a number of representative sources (texts, recordings) concerning this topic; ▪ developed a critical attitude that allows you to assess such sources and to have well-founded ideas about the relevance of historical evidence for modern practice; ▪ found a way to embed this knowledge into your own music-making, and are able to show this both in performance and in verbal communication. 	
Type of Course:	Elective	
Level:	Master	
Prerequisites:	The course is meant for main subject instrumentalists and singers	
Teachers:	Bert Mooiman	
Credits:	3 ECTS	
Literature:	Online collection of selected texts and recordings	
Work forms:	Group lesson	
Assessment:	<ul style="list-style-type: none"> ▪ Attendance is expected to be at least 80% ▪ Assessment in June: live presentation that combines the performance of a relevant composition with an explanation. The latter may be in the form of written annotations in a separate document, or it may be part of the presentation (a ‘mini-lecture-recital’). <p>Assessment criteria include the accuracy of information, the presence of a critical approach, the relation between explanation and performance, and the convincingness of the musical presentation.</p>	
Grading system:	Qualifying results	
Language:	English and Dutch	
Schedule/time/venue:	T.b.a. via Asimut	
Registration:	Via Osiris in November	
Information:	Bert Mooiman (b.mooiman@koncon.nl)	

Course title:	An Investigation into the Practice of Writing Classical Cadenzas	Connected research areas
Osiris course codes:	KC-M-EL-WPC	4. Creative Practice
Course content:	This course will focus on the development of cadenzas in repertoire for wind and string instruments from the second half of the 18 th century, the classical era. The objective of this course is to provide you with the knowledge and the tools to write and play your own cadenzas. We will study compositions and treatises from the period and we will investigate different genres with their various kinds of cadenzas. There will be personal guidance and class discussions as to how to write and to play them.	9. Music Theory and Aural Skills
Objectives:	At the end of the course, you will:	
	<ul style="list-style-type: none"> ▪ have an advanced understanding of the historical development of cadenzas in the discussed eras; ▪ be able to write a stylistically informed cadenza for a composition of your choice; ▪ be able to perform a cadenza on your instrument. 	
Type of course:	Elective	
Teacher:	Wouter Verschuren	
Credits:	3 ECTS	
Numerus fixus:	8 students; open to players of wind and string instruments and vocalists, no players of keyboard instruments	
Literature:	Brown, H.M., 'Embellishing Eighteenth-Century Arias: on Cadenzas'. Johansen, U., 'The Instrumental Cadenza of the Period c.1700–c.1770'. Lasocki, D., B. Bang Mather, 'The Classical Woodwind cadenza'. Neumann, F., 'Ornamentation and Improvisation in Mozart'.	
Work forms:	Group lessons	
Assessment:	Reading assignments, writing and playing cadenzas, presentation	
Grading system:	Attendance results (80%)	
Language:	English	
Schedule/time/venue:	T.b.a. via Asimut	
Registration:	Via Osiris in November	
Information:	Wouter Verschuren (w.verschuren@koncon.nl)	

Course title:	MMus COMPOSITION / MusicMultimedia Elective	<i>Connected research areas</i> 4. Creative Practice 5. Beyond Discipline
Osiris course code:	KC-EL-MM	
Course content:	The aim of the course is to introduce you to how technology has and can be used in creating new forms of music multimedia and other performance practice, from the traditional contexts such as opera or dance to new contexts such as installation and new media. The course will be broadly split into three phases: the first part deals with concert multimedia forms, such as video in performance, expanded sound technologies, and early paradigms of composition with non-musical elements. The second part of the course will examine the history of sound art in an art context and will look at current new media practices and key aesthetic issues. The last part of the season the focus will be on new music theatre practices. The course encompasses both theoretical and practical work.	
Objectives:	At the end of the course, you will:	
	<ul style="list-style-type: none"> ▪ have an advanced understanding of recent developments in the areas of music multimedia and expanded performance practices; ▪ be able to analyse and reflect on realities between music and other disciplines; ▪ be able to selectively work with live electronics; ▪ have an advanced understanding of making music with an ensemble that specialises in live electronics and multimedia; ▪ be able to combine video with music and vice versa. 	
Type of course:	Elective	
Level:	Master	
Numerus fixus:	12 students	
Prerequisites:	Numerus fixus of 12: priority to 1. Master Composition students, 2. Sonology and Artscience students and 3. pre-Master Composition students/contract students/PM students.	
Teachers:	Yannis Kyriakides will be the main teacher during the year, but the course will be augmented with various guest teachers.	
Credits:	4 ECTS, of which 3 ECTS can count as a Master Elective	
Literature:	T.b.a.	
Work forms:	Group lesson	
Assessment:	Attendance results (80%) + Student participation	
Grading system:	Pass - Fail	
Language:	English	
Schedule/time/venue:	T.b.a. via Asimut	
Registration:	Via Osiris in November	
Information:	Yannis Kyriakides (y.kyriakides@koncon.nl)	

Course title:	MMus COMPOSITION / The Rejection Class	Connected research areas
Osiris course code:	KC-M-EL-CRC	4. Creative Practice
Course content:	In our current day the idea of inclusivity, broadness and context reign supreme. To such a degree perhaps that making choices can become a difficult task for a young composer. The purpose of this class is thus to place a kind of 'antenna', through the investigation of some of the common <i>ideas</i> that can lie at the basis of, often wildly different, forms of artistic expression. These ideas are investigated within the realm of contemporary composition as well as outside this realm, through examples from the sciences, musical theory, non Western cultures, visual arts and literature. The Class is structured around four main pillars: Translation, Tuning, Form and Society, to which four or five classes are each devoted. Subjects range (among others) from numbers, coding, phonetics and speech synthesis to an introduction to Tuning systems, microtonality, Xenharmonics and alternate harmony and from Sound, Mass and Beating to single-line writing, process, rhythmic counterpoint and Musical Engagement, in the form of Political Music and Acoustic Ecology. Classes take place in the form of a presentation and discussion of ideas on the basis of relevant compositions and articles from ca. 1970 until the present day. Purpose of the class is to find out which ideas can perhaps be pertinent to any individual participant and which ideas could henceforth be dismissed - i.e 'rejected'.	7. Aesthetics & Cultural Discourse
Objectives:	At the end of the course, you will:	
	<ul style="list-style-type: none"> ▪ be able to distinguish between idea and style; ▪ have acquired knowledge of specific terminologies; ▪ be able to link up convergent ideas in different artistic disciplines and can recognize them over time (throughout history); ▪ have learned how to distinguish outer appearances from inner motivations; ▪ have hopefully learned something about personal artistic choices. 	
Type of course:	Elective	
Level:	Master	
Prerequisites:	Numerus fixus of 7, giving priority to 1. Composition students 2. Sonology and Artscience students and 3. incidental Bachelor/pre Master Composition students.	
Teachers:	Peter Adriaansz will be the main teacher throughout the year. Various guest teachers may be invited.	
Credits:	3 ECTS	
Literature:	Not applicable	
Work forms:	bi-weekly group lesson	
Assessment:	Attendance results (80%) + written assignment	
Grading system:	Pass - Fail	
Language:	English	
Schedule/time/venue:	T.b.a. via Asimut	
Registration:	Via Osiris in November	
Information:	Peter Adriaansz (p.adriaansz@koncon.nl)	

Course title:	MMus INSTRUMENTAL AND VOCAL LEARNING & TEACHING / Cultural Philosophy: Tracing Music Traditions and their Fragmentation in Contemporary Society	Connected research areas 7. Aesthetics & Cultural Discourse
Osiris course code:	KC-M-EL-FI	
Content:	As musical barriers are crumbling, we need to enlarge the perspectives through which we look and think about music. It is crucial in our times to perceive music practices in a larger cultural horizon. Professionals in the music sector (composers, performers, educators etc.) therefore need to have insights into the major themes that are debated today in the music field and to understand their underlying ideologies and their political and social implications. In this course you discover how fundamental questions of Aesthetics and Musicology regarding musical meaning reappear in different cultural contexts. Rearticulated in authenticity, identity ownership, originality, event and gesture, these questions present themselves as: Whose music are you playing? Where does this music happen? Why, for whom and how? We will proceed by means of the introductory reading of: "Music. A very short introduction" (Cook, N.). This text will serve as a platform to deepen our investigation of these questions which will be individually explored and analysed by reading other relevant literature from contemporary philosophers, musicologists, and art critics. This debate we will allow us to broaden theoretical perspectives on music practice.	
Objectives:	At the end of the course, you:	
	<ul style="list-style-type: none"> ▪ are able to critically discuss the major themes and understand the dominant positions in the debates on music culture in contemporary society; ▪ have deepened your acquaintance with conceptual tools for self- reflection on your practice as teacher and performer; ▪ are able to read and disentangle contemporary literature concerned with cultural studies; ▪ have developed a sensibility for interdisciplinary work. 	
Type of course:	Elective (Compulsory for students Instrumental and Vocal Learning & Teaching)	
Level:	Master	
Numerus fixus:	8 students (including students Instrumental and Vocal Learning & Teaching)	
Teacher:	Cristiano Viviani	
Credits:	3 ECTS	
Literature:	Adorno, T. W., Horkheimer, M., Dialectic of Enlightenment (Extracts) Benjamin, W., The work of art in the age of mechanical reproduction (Extracts) Cook, N., Music - A very short introduction : Musical Values, Back to Beethoven, A state of Crisis? An Imaginary Object, A Matter of Representation, Music and the Academy Danto, A., From Aesthetics to Art - Criticism and Back Eco, U., The Poetics of the Open Work (Extracts) Goehr, L., The imaginary Museum of Musical Works (Extracts) Kramer, L., Classical Music and its Values Russolo, L., The Art of Noises, Futurist Manifesto Small C., Musicking - The Meanings of Performing and Listening - A Lecture	
Work forms:	Lectures, group discussions, reading assignment	
Assessment:	Oral exam of 30 minutes comprising of two components: <ul style="list-style-type: none"> ▪ Two specific questions on all the provided articles & one general question on the subjects discussed in the class (50%) ▪ A presentation, argumentation and critical discussion of an individually chosen article from the provided list (50%). 	
Grading system:	Attendance results 80%	
Language:	Qualifying results	
Schedule/time/venue:	Please note that this course takes place in the academic year 2021-2022!	

Registration:
Information:

Via Osiris in November
Adri de Vugt (a.devugt@koncon.nl)

Course title:	MMus INSTRUMENTAL AND VOCAL LEARNING & TEACHING / Music Psychology	Connected research areas 6. Musical Training, Performance and Cognition
Osiris course code:	KC-M-EL-MP	
	In this course several aspects of musical behaviour will be explained and discussed. It will focus on what music psychology says about how music is perceived, memorized, experienced, created or performed. Firstly, the music listener is considered. A human being is born with several musical skills. This innate musicality affords him to enjoy music and implicitly understands music. Through exposure to music in one's own culture, innate skills are developed as very effective and selective skills. We will look at how we perceive musical parameters as loudness and pitch. We will address as well issues of musical cognition like: How do we memorize music? How do we create expectations based on tonality or beat induction? Further, we will discuss how we feel specific emotions when listening to music, or why music has the power to bring us in a specific mood. E.g. why is it that minor chords often evoke a sad mood, compared to major chords that are more experienced as happy sounds? Secondly, the psychology of playing music is discussed. What is expertise and what is needed to achieve it? What happens in our brain when we learn to play an instrument? Which psychological processes take place simultaneously when we make music? How are we able to play in time and with other musicians? Finally, we will look at the effects and importance of (formal) training and practice.	
Objectives:	At the end of the course you:	
	<ul style="list-style-type: none"> ▪ have knowledge of the main and actual themes and approaches in music psychology ▪ are able to explain music psychological processes in both listener and musician ▪ are able to explain the implications of music psychological processes for music education. 	
Type of course:	Elective (Compulsory for students of the Master of Music in Instrumental and Vocal Learning & Teaching)	
Level:	Master	
Numerus fixus:	20 students (including students Instrumental and Vocal Learning & Teaching)	
Teacher:	Mathias Moors	
Credits:	3 ECTS	
Literature:	<p>Deutsch, D. (2013). <i>The Psychology of Music</i>. San Diego: Academic Press. Hallam, Cross, & Thaut (2008). <i>The Oxford Handbook of Music Psychology</i>. Oxford: Oxford University Press.</p> <p>Hargreaves, D., & Lamont, A. (2017). <i>The Psychology of Musical Development</i>. Cambridge: Cambridge University Press.</p> <p>Hargreaves, D., & Lamont, A. (2017). <i>The Psychology of Musical Development</i>. Cambridge: Cambridge University Press.</p> <p>Honing, H. (2013). <i>Musical Cognition. A Science of Listening</i>. New Brunswick, N.J.: Transaction Publishers.</p> <p>Levitin, D. J. (2006). <i>This Is Your Brain on Music: The Science of a Human Obsession</i>. New York: Dutton.</p> <p>Margulis, E. H. (2013). <i>On Repeat: How Music Plays With The Mind</i>. New York, N.Y.: Oxford University Press.</p> <p>Thompson, W. F. (2009). <i>Music, Thought, and Feeling: Understanding the Psychology of Music</i>. New York, N.Y.: Oxford University Press.</p>	
Work forms:	Group lesson	
Assessment:	<p>Group work: Presentation of a chapter in Hargreaves & Lamont (2017) comprising:</p> <ul style="list-style-type: none"> ▪ Overview of the chapter ▪ A more elaborated talk about a specific part of the chapter ▪ Extended with in-depth discussion of 2 articles referenced in the chapter <p>Assessment Criteria Presentation:</p> <ul style="list-style-type: none"> ▪ Degree of theoretical and practical understanding ▪ Clarity of explanation 	

Exam (Take Home): 3 open questions about the application of music-psychological concepts/theories/models to the own musical and educational practice.

Assessment Criteria Exam:

- Degree of theoretical understanding
- Degree of practical application

Minimum attendance 80%.

All assessments must be passed in order to pass this course.

Grading system: Pass - Fail

Language: English

Schedule/time/venue: T.b.a. via Asimut

Registration: Via Osiris in November

Information: Adri de Vugt (a.devugt@koncon.nl)

Course title:	MMus INSTRUMENTAL AND VOCAL LEARNING & TEACHING / Processes of Musical Learning	Connected research areas 6. Musical Training, Performance and Cognition
Osiris course code:	KC-M-EL-MLP	
Course content:	This course focusses on the specific characteristics of music learning. Besides a theoretical framework, the practical implications and applications will be discussed. First some general concepts of learning and teaching are discussed. After these two particular aspects of music learning will be addressed: aural learning processes and motoric learning.	
Objectives:	At the end of the course, you:	
	<ul style="list-style-type: none"> ▪ are able to comprehend literature concerned with theories of musical learning and can explain the essentials; ▪ are able to connect data derived from observations to the studied literature; ▪ have a theoretical insight in the relevant aspects of musical learning and teaching and the practical implications; ▪ are able to present your findings concerned with the studied issues in a written form. 	
Type of course:	Elective (Compulsory for students of the Master of Music in Instrumental and Vocal Learning & Teaching)	
Level:	Master	
Numerus fixus:	12 students (including students Instrumental and Vocal Learning & Teaching)	
Teachers:	Adri de Vugt, Suzanne Konings, Bastiaan van der Waals	
Credits:	3 ECTS	
Literature:	<p>Hallam, S. (1998) <i>Instrumental teaching</i>, Heinemann, Oxford.</p> <p>Hargreaves, D., Miell, D., MacDonald, R. (2012) <i>Musical imaginations, multidisciplinary perspectives on creativity, performance and perception</i></p> <p>Biesta, G. (2012) Giving Teaching Back to Education: Responding to the Disappearance of the Teacher, in: <i>Phenomenology & Practice</i>, Volume 6, No. 2, pp. 35-49</p> <p>Simons, R.J. Linden, J. van der, Duffy, T. (2000) New learning, Kluwer</p> <p>Wulf, G. (2007). <i>Attention and Motor Skill Learning</i>. Champaign: Human Kinetics Publishers.</p> <p>Wulf, G. and Mornell, A. (2008). <i>Insights about practice from the perspective of motor learning: a review</i>. Music Performance Research, volume 2, 1-25</p> <p>Davids, K., Button, C. and Bennett, S. (2008). <i>Dynamics of Skill Acquisition: a constraints-led approach</i>. Champaign: Human Kinetics Publishers.</p> <p>Thorndike, E.L. (1927). <i>The law of effect</i>. American Journal of Psychology, 39, 212-222.</p> <p>Bernstein, N.A. (1967). <i>The Coordination and Regulation of Movements</i>. Oxford: Pergamon.</p> <p>Todorov, E. and Jordan, M.I. (2002). <i>Optimal feedback control as a theory of motor coordination</i>. Nature, volume 5 no. 11, 1226-1235.</p> <p>Cranenburgh, dr. B. van and Mulder, dr. Th. (1986). <i>Van contractie naar actie</i>. Houten/Diegem: Bohn Stafleu van Loghum.</p> <p>Cranenburgh, dr. B. van (1997). <i>Neurowetenschappen, een overzicht</i>. Maarssen: Elsevier/de Tijdstroom.</p> <p>Klashorst, G.O. van de (2002). <i>The disposition of the musician</i>. Amsterdam: Broekmans & van Poppel.</p>	
Work forms:	Group lesson	
Assessment:	Present a practical example in-class of how a strategy regarding explicit motor learning can be applied to your own instrument. Assessment criteria Presentation: <ul style="list-style-type: none"> ▪ degree of theoretical and practical understanding ▪ clarity of explanation 	

Paper (750-1000 words). Write a paper related to one of the topics that has been discussed during the course. The paper must describe how a practical example from your own teaching practice relates to one of the concepts that has been addressed during the course.

Assessment criteria Paper:

- degree of theoretical and practical understanding
- quality of writing

Minimum attendance 80%

All assessments must be passed in order to pass this course.

Grading system: Pass - Fail

Language: English

Schedule/time/venue: T.b.a. via Asimut

Registration: Via Osiris in November

Information: Adri de Vugt (a.devugt@koncon.nl)

Course title:	MMus INSTRUMENTAL AND VOCAL LEARNING & TEACHING / Teaching Practising	Connected research areas 6. Musical Training, Performance and Cognition 8. Education Settings
Osiris course code:	KC-M-EL-TP	
Content:	The main activity of a musician is practice. This module focuses on how to teach practising. The seminars consist of information and exercises designed to explore the following topics: mind-set and conditions for practising, practice methods and strategies, attentional focus for learning and performance, self-regulated practice and preparing performances. The aim is that you will be able to teach young musicians to be able to work with goals, to be confident and intrinsically motivated and to approach practising in an exploratory way. The course will include lectures, exercises and group discussion.	
Objectives:	At the end of the course, you: <ul style="list-style-type: none"> ▪ have knowledge of methods and strategies that are important for practising; ▪ have experienced your own way of explorative and self-reflective practising; ▪ are able to apply methods and strategies that include exploration and self-reflection in a teaching context. 	
Type of course:	Elective (Compulsory for students of the Master of Music in Instrumental and Vocal Learning & Teaching)	
Level:	Master	
Numerus fixus:	10 students (including students Instrumental and Vocal Learning & Teaching)	
Teacher:	Susan Williams	
Credits:	3 ECTS	
Literature:	Williams, S. (2017) Quality Practice. A musicians guide. Other materials to be handed out.	
Work forms:	Group lesson, seminars	
Assessment:	Assignments after each seminar (done in pairs or groups of 3) must be submitted or presented as well as an individual presentation of 15-20 minutes. Your presentation must clarify how one of the topics covered during the course can be applied in teaching. Assessment criteria presentation: <ul style="list-style-type: none"> ▪ clarity, relevance and viability of the example ▪ shows an understanding of the course material ▪ creativity and innovation ▪ quality of presentation Minimum attendance 80% All assessments must be passed in order to pass this course.	
Grading system:	Pass - Fail	
Language:	English	
Schedule/time/venue:	T.b.a. via Asimut	
Registration:	Via Osiris in November	
Information:	Adri de Vugt (a.devugt@koncon.nl)	

Course title:	MMus MUSIC EDUCATION ACCORDING TO THE KODÁLY CONCEPT / Course Music Education according to the Kodály Concept	<i>Connected research areas</i> 8. Educational Settings
Osiris course codes:	KC-M-EL-KC	
Course content:	A practical and theoretical course that consists of four main elements: musicianship, methodology, singing and repertoire, all in relation to music education. International guest teachers will be invited twice a year. Music teaching from the 19 th to the 21 st century will be studied. The course is open for singers, instrumentalists and classroom (music) teachers.	
	Methodology Music education according to the Kodály concept forms the basis of the methodology classes. The starting point is always active music making. Then awareness and practising can lead to musical understanding and literacy. The understanding of the musical learning process is brought into relation with your teaching practice. You learn to develop your own teaching material.	
	Singing and repertoire You sing to develop your own voice and learn how to sing with children. Activities also include the building of suitable teaching material: song repertoire with games, canons and part songs. Repertoire for different music teaching situations will be offered by the teachers and collected by the students.	
	Musicianship A group lesson on the development of practical musicianship skills, analytical hearing and musical imagination. You practice your own musical skills needed for teaching. Techniques used in Kodály-based music teaching are learned: relative solmisation, hand signs and rhythm language.	
Objectives:	At the end of the course, you will:	
	<ul style="list-style-type: none"> ▪ have a good understanding of and be able to teach music to children according to the Kodály philosophy; ▪ have a good understanding of historical and pedagogical background of teaching music; ▪ have a good understanding of the musical learning process and be able to design music lessons in small and logical steps that lead to high quality music making and real understanding of music by children from the earliest ages; ▪ be able to transfer musical content and musicality by means of your own voice, and be aware of the possibilities and impossibilities of the child's voice at certain ages and learn how to develop children's singing; ▪ be able to learn to read music well in order to imagine how difficult something is, for which age group a piece of music is suitable and where potential problems are; ▪ be able to translate sound into music notation, and to understand musical structure and form; ▪ have developed polyphonic skills to divide the different layers of attention needed in musical activities and teaching music. You can translate these skills into lessons for children and can thus shape the learning on their way to musical performance and literacy; ▪ be able to integrate the theory and skills that are learned into your own teaching practices. You should be able to develop and structure lesson plans for your pupils that show a longer and clear line of learning in and through music. 	
Type of course:	Elective	
Level:	Master	
Numerus fixus:	25 students	
Prerequisites:	Special interest in music education	
Teachers:	Ewan Gibson, Daniel Salbert, Suzanne Konings, Anouk Vinders, Tim Tomassen, Patricia Wisse, international guest teachers	
Credits:	10 ECTS, of which 3 ECTS can count as a Master Elective	
Literature:	Reader and literature specified by the teacher	

Work forms:	Group lesson and teaching
Assessment:	Attendance results (80%) + Evaluation of assignments. Master students who have chosen this course as a master elective have to combine their repertoire analyses in relation to their own teaching practice with a written explanation, based on a short literature review.
Grading system:	Pass - Fail
Language:	English
Schedule/time/venue:	Please note that this course takes place in the academic year 2021-2022!
Registration:	Via Osiris in November
Information:	Suzanne Konings (s.konings@koncon.nl)

Course title:	MMus NEW AUDIENCES AND INNOVATIVE PRACTICE / Introduction to Project Management	Connected research areas 3. Music in Public Space 5. Beyond Discipline
Osiris course code:	KC-M-EL-IPM	
Course content:	This module seeks to provide the students with a set of questions to develop their own activities within the domain of professional integration. They will develop competencies and understanding of the skills required to effectively plan and implement projects and performance events in a variety of contexts. The course consists of five seminars. At the end of this course, students will have written a plan for a project to be realized. In these five seminars students will be taught to create the following components that together will form a project plan: how to define short term and long term goals, how to make a project brief, how to make a product based planning, how to make a budget, how to make a risk analysis and a time-table for a project and how to create a visual identity.	
Objectives:	At the end of this course, you will be able to:	
	<ul style="list-style-type: none"> ▪ demonstrate an understanding of a variety of project management topics through a series of short assignments set during sessions; ▪ formulate your own professional integration goals; ▪ create a project plan . 	
Type of course:	Elective (Compulsory for most Master of Music students; this course can only be followed as a Master Elective by students in the master programmes Theory of Music, Instrumental and Vocal Learning & Teaching, Composition, Music Education According to the Kodály Concept, National Master Orchestral Conducting, and Ensemble Singing)	
Level:	Master	
Teachers:	Ramon Verberne, Renee Jonker and others	
Credits:	2 ECTS (<i>please note that every student needs to follow at least 3 ECTS in Master Electives in order to graduate</i>)	
Literature:	Cutler D. (2010) <i>The savvy musician</i> . Pittsburg: Helius Press (ISBN-13: 978-0-9823075-0-2) Online course reader, including different articles/book chapters on Project Management & Entrepreneurship topics.	
Work forms:	Seminars, tutorials	
Assessment:	Submission of six assignments (equally weighted): <ul style="list-style-type: none"> ▪ BDPIA (Brief Description of Professional Integration Activities) ▪ Product Based Planning and Risk Log ▪ Timetable ▪ Budget ▪ Marketing and Publicity Plan ▪ Brief for design of your visual identity The content of these assignments will become part of the Master Project proposal.	
	Assessment criteria: <ul style="list-style-type: none"> ▪ Giving a clear description of the outcomes of the PIA ▪ Making a realistic and complete Time table for the PIA ▪ Designing a PIA with feasible outcomes ▪ Designing a PIA of which the outcomes have impact on the student and their environment 	
Grading system:	Numeric	
Language:	English	
Schedule/time/venue:	Please note that this course takes place in the academic year 2021-2022!	
Registration:	Via Osiris in November	
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)	

Course title:	MMus NEW AUDIENCES AND INNOVATIVE PRACTICE / Leading and Guiding	Connected research areas 3. Music in Public Space 4. Creative Practice
Osiris course code:	KC-M-EL-LGA	
Course content:	<p>This course introduces the student skills and knowledge necessary to be a competent workshop/laboratory practitioner and creative leader. It gives the student the opportunity as an ensemble member to explore the combined role of composer, leader and performer within a creative, participatory workshop environment. The student is expected to engage convincingly in all the following activities as a professional practitioner:</p> <ul style="list-style-type: none"> ▪ Voice, body and percussion work; coordination and communication. ▪ Improvisation as a group, generic activity; developing your own musical voice within the group; organically building on the ideas of peer group members. ▪ Group composition skills; conceiving and creating ideas within a collaborative environment. ▪ The psychology of leadership; the different levels of facilitating and guiding within a team; leading and being led. 	
Objectives:	<p>At the end of this course, you are able:</p> <ul style="list-style-type: none"> ▪ to demonstrate an understanding of and capacity for music-based activity in a variety of ensemble performance contexts and in facilitating group creative work both within exclusively musical contexts and in various cross-arts, intercultural and community situations; ▪ to demonstrate skills of leadership in relation to the facilitation of ensemble and/or group participation in specialist and non-specialist environments; ▪ with the use of your imagination, intuition and emotional understanding, demonstrate an ability to make decisions in a variety of contexts and situations; ▪ to demonstrate effective communication and social skills for working with others on joint projects as well as being able to lead, negotiate with and organise others; ▪ to demonstrate an ability to engage with a variety of musical styles and genres. 	
Type of course:	Elective (Compulsory for NAIP students and students Instrumental and Vocal Learning & Teaching)	
Level:	Master	
Numerus fixus:	20 students (including NAIP students and students Instrumental and Vocal Learning & Teaching). If more students apply than places are available, a selection will be made based on a written motivation of the applicant.	
Teachers:	Renee Jonker, Guy Wood	
Credits:	4 ECTS, of which 3 ECTS can count as a Master Elective	
Literature:	<p>Animarts. (2003) <i>The Art of Animateur: An investigation into the skills and insights required of artists to work effectively in schools and communities</i>. Animarts: in partnership with the Guildhall School and LIFT, London International Festival of Theatre.</p> <p>Green, L. (2002) <i>How popular musicians learn: A way ahead for Music Education</i>. Ashgate.</p> <p>Odam, G. and N. Bannan. (2005) <i>Lifelong Learning for Musicians: The place of mentoring</i>. Prince Claus Conservatoire and Royal Conservatoire The Hague.</p> <p>Robinson, K., (2001) <i>Out of our minds – Learning to be a Creative</i>. Capstone – Oxford.</p> <p>Small, C. (1996) <i>Music, Society and Education</i>. Wesleyan University Press.</p> <p>Booth E. (2009) <i>The Music Teaching Artist's Bible</i>. New York: Oxford University Press (ISBN 978-0-19-536839-0)</p> <p>Renshaw, P. (2010). Engaged Passions: Searches for Quality in Community Contexts. Delft: Eburon Academic Publishers.</p> <p>Frasz & Sidford (2017) Mapping the landscape Helicon Collaborative www.pastthesound.org</p>	
Work forms:	Laboratory, field study, tutorial, individual study	

Assessment:	An end of term peer-assessment based on filmed footage of the students leading and guiding fellow students in laboratory sessions as well as a written self-reflection, submitted at the end of the module, which draws on personal learning and peer feedback.
Assessment criteria peer assessment:	
	<ul style="list-style-type: none"> ▪ The understanding of music-based activity in a variety of ensemble performance contexts and in facilitating group creative work ▪ Demonstration of skills of leadership in relation to the facilitation of ensemble and/or group participation in specialist and non-specialist environments ▪ The decisions made in a variety of contexts and situations ▪ Demonstration of effective communication and social skills for working with others on joint projects as well as being able to lead, negotiate with and organise others
Assessment criteria self-reflective report:	
	<ul style="list-style-type: none"> ▪ Reflecting on a personal learning process in the specific context of leading group work.
Grading system:	Pass - Fail
Language:	English
Schedule/time/venue:	Please note that this course takes place in the academic year 2021-2022!
Registration:	Via Osiris in November
Information:	Isa Goldschmeding, (i.goldschmeding@koncon.nl)

Course title:	MMus NEW AUDIENCES AND INNOVATIVE PRACTICE / Music & Dementia	Connected research areas 3. Music in Public Space 4. Creative Practice
Osiris course code:	KC-M-EL-MD	
Course content:	<p>This module introduces the student the skills and knowledge necessary to be a competent workshop practitioner and creative leader in the specific context of working with people with dementia and care workers in residencies for people with dementia. This course is being developed based on research into the practice Music for Life of Wigmore Hall in London, that has been conducted by the research group Lifelong Learning in Music of the Prince Claus Conservatoire in Groningen in collaboration with the Royal Conservatoire in The Hague. Students will be prepared to function as an improvising musician in a context with very vulnerable people and care staff members of the residential home or centres for daycare. The student is expected to engage convincingly in all the following activities as a professional practitioner:</p> <ul style="list-style-type: none"> ▪ Voice, body and percussion work to be used in the setting of workshops with people with dementia and the care people surrounding them; ▪ Improvisation solo or in small groups, generic activity; developing your own musical voice within this setting. ▪ Group composition skills; conceiving and creating ideas within a collaborative environment. ▪ The psychology of leadership; the different levels of facilitating and guiding within a team; leading and being led. ▪ The psychology of working in a context in which musicians are trying to connect to people with dementia and thus are exposed to fundamental questions about identity. ▪ The reflective skills to deal with the challenges of this kind of musical interaction both individually and as a team player. 	
Objectives:	<p>At the end of this course, you are able to:</p> <ul style="list-style-type: none"> ▪ demonstrate an awareness of what is required to communicate with and function well in relation to people with dementia in their everyday environment; ▪ demonstrate an understanding of and capacity for music-based activity in this very specific context in which the ability to communicate with others through music is at the core of this practice; ▪ demonstrate skills of leadership in relation to the facilitation of other participants in this setting; ▪ through the use of their imagination, intuition and emotional understanding, demonstrate an ability to make decisions in a variety of contexts and situations; ▪ demonstrate an ability to engage with a variety of musical styles and genres. 	
Type of course:	Elective	
Level:	Master	
Prerequisites:	Taking part in the master elective 'Leading and Guiding'. If more students apply than places are available, a selection will be made based on a written motivation of the applicant.	
Teachers:	René van Munster, Renee Jonker	
Credits:	7 ECTS, of which 3 ECTS can count as a Master Elective	
Literature:	<p>Sacks, O. (2007) <i>Musicophilia: tales of music and the brain</i>. London, Picador</p> <p>Smilde R., Alheit P. , Paige K. (2013) <i>While the music lasts</i></p> <p>Kitwood T. (1997) <i>Dementia reconsidered: the person comes first</i>. Buckingham: Open University Press.</p> <p>Zeisel J. (2009) <i>I'm still here</i>. Penguin Books</p>	
Work forms:	Laboratory, field study, tutorial, individual study	
Assessment:	An end of term peer-assessment by fellow students in laboratory sessions. A written self-reflection, submitted at the end of the course, which draws on personal learning and peer feedback.	
	Assessment criteria peer-assessment:	

- Functioning as a team member in the context of working with vulnerable people
- Communicating through music in a collaborative setting

Assessment criteria self-reflection:

- Articulating and transferring acquired insight on your role as a musician reflecting on how this project will influence your musicianship and professional development
- Reflecting on engaging on an artistic level with vulnerable people

Grading system:

Language:

Schedule:

Pass - Fail

Dutch

3 introductory workshops (3 hours), eight sessions (3 hours) in a Residential Home in The Hague

Time:

T.b.a. via Asimut.

Venue:

T.b.a. via Asimut and a residential home in The Hague

Registration:

Via Osiris in November

Information:

Isa Goldschmeding (i.goldschmeding@koncon.nl)

Course title:	MMus NEW AUDIENCES AND INNOVATIVE PRACTICE / Performance & Communication	Connected research areas 6. Musical Training, Performance & Cognition 5. Beyond Discipline
Osiris course code:	KC-M-EL-PCA	
Course content:	This module seeks to develop the students' verbal and artistic communicative skills and awareness for what the body communicates when being on stage in a variety of formal and non-formal contexts. Students prepare a short presentation in which they explore the communicative aspects of being physically present on stage and different approaches to communicate about music with an audience.	
Objectives:	At the end of this course, you are able: <ul style="list-style-type: none">▪ to communicate about music in word or images;▪ to let any piece of music example/excerpt, style or musical technique become the starting point for an introductory speech, an educational workshop, a pitch or a project that reaches out to new audiences;▪ to explore to what extend music can be the carrier of meaning;▪ to explore the relation between music and language;▪ to explore how the musician can be the ambassador for music when music cannot speak for itself;▪ to be aware of what your body, your movement and your use of space communicate when you are on stage;▪ to influence this communication by working with the weight of the body and by working on force, speed and space within the movement of the body.	
Type of course:	Elective (compulsory for NAIP students)	
Level:	Master	
Numerus fixus:	20 students (including NAIP students). If more students apply than places are available, a selection will be made based on a written motivation of the applicant.	
Teachers:	Renee Jonker, Juliette van Ingen	
Credits:	4 ECTS, of which 3 ECTS can count as a Master Elective	
Literature:	Tan S. Pfördresher P. Harré R. <i>The Psychology of Music</i> , Psychology Press – NY 2010 Green B. and Gallwey, W. 'The inner game of music' Double Day – New York Viewing (ISBN-13: 9780385231268) 1986 Bernstein L. <i>The Unanswered Question – Six Talks at Harvard</i> ', Harvard University Press – Cambridge Massachusetts (ISBN 0-674-92001-5) 1976 Goebbels H. <i>Aesthetics of Absence</i> , Routledge – Oxford (ISBN-13: 978-0415831048) 2015	
Work forms:	Laboratory, field study, tutorial, individual study	
Assessment:	80% attendance and a presentation to demonstrate acquired insights and skills. NAIP students are required to do an extra presentation at an external venue.	
	Assessment criteria: <ul style="list-style-type: none">▪ Communicating about music in various forms and understanding of the communicative aspects of music.▪ Demonstrating awareness of body language and movement	
Grading system:	Pass - Fail	
Language:	English	
Schedule/time/venue:	T.b.a. via Asimut; 12 sessions of 2,5 hours	
Registration:	Via Osiris in November	
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)	

Course title:	MMus NEW AUDIENCES AND INNOVATIVE PRACTICE / ProMiMiC (Meaningful Music in Healthcare)	Connected research areas 3. Music in Public Space 4. Creative Practice
Osiris course code:	KC-M-EL-MIM-20	
Course content:	<p>Meaningful Music in Healthcare is an artistic practice in which musicians make music for and with patients and members of staff at hospital wards. Informed by conversations and interactions with people in the moment, the musicians use person-centred music-making including musical improvisation, a set of arrangements of existing repertoire of multiple genres, as well as solo pieces to shape musical moments that can be meaningful. The practice was developed by the research group Lifelong Learning in Music (LLM) in collaboration with three surgical wards and the department of surgery of the University Medical Center Groningen (UMCG). MiMiC is an artistic practice with the intention to create and celebrate music in a collaborative way. Although it is not aiming to facilitate healing or therapeutic effects, it is expected that the interactions elicit effects on people's wellbeing nevertheless. As a practice with an artistic intention, MiMiC strives for the highest artistic quality. This does not mean that high art is preferred above popular art. The quality lies in delivering an aesthetically high-quality performance that is appropriate and well-informed in connection to the place and to the people with whom the performance takes place.</p>	
Objectives:	<p>At the end of this course, you are able to:</p> <ul style="list-style-type: none"> ▪ understand the contextual pre-requisites and conditions of the MiMiC-practice and adjust your social and musical participation accordingly; ▪ collaborate in a MiMiC musician team; ▪ develop sensitivity in your musical approaches and interactions in the context of a hospital; ▪ musically interact with patients and staff of a hospital ward through improvisation and existing repertoire within verbal and/or non-verbal interactions; ▪ reflect on your participation in a MiMiC project by indicating what is learnt and how this will influence your musicianship and professional development. 	
Type of course:	Elective	
Level:	Master	
Numerus fixus:	4 students	
Prerequisites:	<p>The students are selected through a trial "taster" workshop, where they gain understanding of the nature of the practice, the contextual demands it presents, as well as the musical approaches used in the practice. In the taster workshop, the candidate's interaction skills in the Dutch language are assessed. Furthermore, their readiness to improvise is tested in group improvisation assignments using both tonal and free-tonal frameworks. The candidates take part in interactive exercises, where their ability to build authentic relationships and to collaborate with other musicians is assessed. Also, the student's ability to follow a team leader musically and non-musically during interactive exercises will be assessed. Finally, the candidates are asked to arrange a fragment of a piece of music for a small ensemble and find a part for themselves in it. This is to assess their adaptive skills in music-making and arrangements.</p> <p>After the taster workshop, the suitable candidates will be interviewed to determine their motivations and interests in entering this module, as well as to find their current understandings and expectations of the module.</p> <p>In total, at most 4 students are enrolled in the module at one time. These selected students will form smaller groups of maximum 2 students and 2 MiMiC-musicians that will enter the hospital after the completion of training in sessions. The set-up of</p>	

the musician teams including students in these internship projects require flexibility as the number of enrolling students each year cannot be foreknown

The students need to meet personal and musical requirements to take part in the training based on the following factors:

First, students are studying in the degree programme Master of Music or have previously completed master level studies in music.

Second, they are expected to have genuine interest in the practice and sensitivity for encountering people in a vulnerable position. They need to exhibit preparedness to be confronted with illness, trauma and grief in the hospital, and show stamina to be able to handle these possible situations. Qualities of modesty and compassion are also required, because the students must be non-judgemental towards people's various musical preferences and understand that people have strong emotional responses to music from all traditions. It is essential to be respectful and sensitive towards the meaning of any type of music for the patients at all times.

Third, the students will also need excellent communication skills to be able to interact with the patients, their visitors, the ward staff and the other members of the team of musicians in an authentic way. The students need to have basic conversational skills in Dutch in order to be able to engage themselves in interactions with the patients and staff. Fourth, the students are also required to reflect on the continuous development of their own musicianship and professional practice through the training and engagement in the new occupational context.

On a musical level, candidate students are required to have advanced cross-genre improvisation skills both in free-tonal and tonal music. They also need to have excellent capacity to perform music "on the spot" in different styles, including solo repertoire such as works of Bach. As no sheet music is used in the practice, students need to be able to study repertoire so that they can play it by heart.

Both classical students and jazz-students, as well as musicians from other traditions such as world music or folk music can be eligible candidates for the module, under the condition that their instruments are applicable for the practice (soft-pitched, portable and mobile) and depending on the sensitivity and extent of the musical knowledge and skills (incl. some classical music) of the player. This excludes piano and loud percussion due to limitations of sound, size of instruments or mobility issues. Singers are equally as eligible to take part in the module. In later stages of the course, the students will be involved in arranging chosen pieces of repertoire together as the team of musicians. Arranging skills are therefore highly beneficial for the module. Previous experience of work with vulnerable people in different or similar contexts is also considered favourable.

- Teachers: René van Munster, Krista Pyykönen and others
Credits: 5 ECTS, of which 3 ECTS can count as a Master Elective
Literature: Bernatzky, Günther; Strickner, Simon; Presch, Daniela; Wendtner, Franz & Kullich, Werner. (2012) Chapter 19: Music as Non-Pharmacological Pain Management in Clinics. In: *Music, Health & Wellbeing*, Raymond MacDonald, Gunter Kreutz & Laura Mitchell (eds.). Pp. 257– 75. Oxford University Press: Oxford.
Erhardt, M. (2013). *Once upon a ground. Improvisation on Ostinato Basses from the Sixteenth to the Eighteenth Centuries*. Magdeburg: Edition Walhall.
Research group Lifelong Learning in Music: "*Resonans - Meaningful Music in Health Care*" – film about the MiMiC-practice.
Renshaw, P. (2010). *Engaged Passions*. Searches for Quality in Community Contexts. Delft: Eburon Academic Publishers/Research Group Lifelong Learning in Music & the

Arts.

Smilde, Rineke; Page, Kate; Alheit, Peter (2014) *While the Music Lasts*. On Music and Dementia. Eburon: Delft.

Work forms:

Laboratories, seminars, observations, internship, coaching/mentoring sessions.

Assessment:

1) Attendance of training sessions: 80% attendance.

2) Self-reflective report

Assessment criteria:

- Articulating acquired insights during the MiMiC project participation
- Reflection on how this project will influence your musicianship and professional development

3) Completed internship

Assessment criteria:

- Collaborating with musicians on the MiMiC team on a musical and interpersonal level
- Interacting with patients and staff of a hospital ward on a musical and interpersonal level

All assessments will have to be passed in order to pass this course.

Grading system:

Pass - Fail

Language:

Dutch

Schedule:

T.b.a. via Asimut: 1 taster workshop (3 hour), 9 training sessions (2 hours), observation (4 hours), internship (5 days), rehearsals and musical preparation (25 hours).

Time/venue:

T.ba. via Asimut

Registration:

Via Osiris in November

Information:

Isa Goldschmeding (i.goldschmeding@koncon.nl)

Course title:	MMus NEW AUDIENCES AND INNOVATIVE PRACTICE / Socially Engaged Artistic Practice	Connected research areas 3. Music in Public Space 4. Creative Practice
Osiris course code:	KC-M-EL-SEA	
Course content:	This course is about how you as a musician make an impact on society. It will connect your own artistic practice with critical issues in society. In this course you will be introduced to various socially engaged artistic practises. In lab sessions and workshops students will explore musical skills (related to contextual improvisation, co-creation, music creation) and be introduced to knowledge on developing your own personal practice in relation to questions about ethics, inclusion, diversity, power relations and un-equality. How can music and musicking foster communication and collaboration between people? What role can music play to empower people and bridging gaps in society? The course will focus on musicking skills such as artistic flexibility and versatility, genre awareness, improvisation and core skills for the creation of music.	
Objectives:	At the end of this course, you will be able to: <ul style="list-style-type: none"> ▪ find ways to use your repertoire in a socially engaged context; ▪ engage on an artistic level with critical issues in our society; ▪ empower people through an artistic practice; ▪ develop your own socially engaged artistic practices. 	
Type of course:	Elective (compulsory for NAIP students)	
Level:	Master	
Numerus fixus:	20 students (including NAIP students)	
Prerequisites:	Please note this course can only accept a limited number of participants. If more students apply than places are available, a selection will be made based on a written motivation of the applicant.	
Teachers:	Guy Wood, René van Munster, Renee Jonker	
Credits:	3 ECTS	
Literature:	<p>Small, C. (1998) Musicking Wesleyan University Press London</p> <p>Small, C. (1996) Music, Society and Education, Wesleyan University Press London</p> <p>Nachmanovitch S. (1990) Free Play: Improvisation in Life and Art Penguin Group London</p> <p>Elliott D. Silverman M. Bowman D. (2016) Artistic Citizenship Oxford University Press 2016</p> <p>Renshaw, P. (2010). Engaged Passions: Searches for Quality in Community Contexts. Delft: Eburon Academic Publishers.</p> <p>Frasz & Sidford (2017) Mapping the landscape Helicon Collaborative www.pastthesound.org</p>	
Work forms:	Laboratory, tutorial, field study, workshops, individual study and individual coaching	
Assessment:	An end of term peer-assessment by fellow students in laboratory sessions. A written self-reflection, submitted at the end of the course, which draws on personal learning and peer feedback. Assessment criteria peer assessment: <ul style="list-style-type: none"> ▪ Demonstration of effective communication and social skills for working with others on joint projects as well as being able to lead, negotiate with and organise others. ▪ Using your repertoire in a socially engaged context Assessment criteria self-reflection: <ul style="list-style-type: none"> ▪ Reflecting on engaging on an artistic level with critical issues in our society ▪ Reflecting on empowering people through an artistic practice 	
Grading system:	Pass - Fail	
Language:	English and/or Dutch	
Schedule/time/venue:	T.b.a. via Asimut	
Registration:	Via Osiris in November	
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)	

Course title:	Music since World War II	Connected research areas
Osiris course code:	KC-M-EL-MWW	1. Art of Interpretation
Course content:	The focus of these lessons will be on music composed since World War II. In the first place, we will examine some important compositions. Secondly, we will also read texts of composers about their own composing or of other writers on music, to get an idea about the context of the music we study. To enrich this context we will read about ideas on Modernism, Post-Modernism and Intertextuality.	7. Aesthetics & Cultural Discourse
Objectives:	At the end of the course, you will: <ul style="list-style-type: none"> ▪ have an advanced understanding of the performance practice of music composed since World War II; ▪ have an advanced understanding of the compositional practices of significant composers of the period; ▪ have an advanced understanding of certain theories and ideas that came up after the World War II. 	
Type of course:	Elective	
Level:	Master	
Numerus fixus:	7 students	
Teacher:	Patrick van Deurzen	
Credits:	3 ECTS	
Literature:	Various articles that will be distributed during the course	
Work form:	Group lesson	
Assessment:	Attendance results (80%) + Presentation and a paper	
Grading system:	Pass - Fail	
Language:	English	
Schedule/time/venue:	T.b.a. via Asimut	
Registration:	Via Osiris in November	
Information:	Patrick van Deurzen (P.vanDeurzen@koncon.nl)	

Course title:	Performance Practice 1850-1950	<i>Connected research areas</i> 7. Aesthetics & Cultural Discourse
Osiris course code:	KC-M-EL-PP	
Course content:	The performance practice during the period 1850-1950 will be studied based on historical information and authentic video and audio recordings from this period, including some of the Bernstein lectures 'the unanswered question'.	
Objectives:	At the end of the course, you will:	
	<ul style="list-style-type: none"> ▪ have an advanced understanding of early 20th century performance practice; ▪ have an advanced understanding of the performance practice of so-called encore pieces as recorded on the first wax roles and 78' records; ▪ have an advanced understanding of performance practice in general of the music of the Romantic period. 	
Type of course:	Elective	
Level:	Master	
Numerus fixus:	15 students	
Teacher(s):	Kolja Meeuwsen	
Credits:	3 ECTS	
Literature:	'A Performer's Guide to Music of the Romantic period', ABRSM Publishing.	
Work forms:	Group lesson	
Assessment:	Attendance results (80%) + Presentation	
Grading system:	Pass - Fail	
Language:	English	
Schedule/time/venue:	T.b.a. via Asimut	
Registration:	Via Osiris in November	
Information:	Kolja Meeuwsen (k.meeuwsen@koncon.nl)	

Course title:	Questioning Research in Early Music	Connected research areas
Osiris course code:	KC-M-EL-RE	1. Art of Interpretation
Course content:	<p>Research and its impact on early music interpretation will be the main subject in this course. This will be done through an intensive dialogue with you and based on the long-time experience of the teacher with research and the effects of this research on interpretation and historically informed performance. Among other subjects, subjectivity related to the choices made in the process of research will be discussed with the help of concrete examples. You will be expected to form an active dialogue with each other and with the teacher about the subject of this course. You learn with the help of a very experienced teacher in the field, to judge the essential information in relation to historical performance. To what extent will common knowledge be completed by personal choices and what are the criteria in this procedure?</p>	7. Aesthetics & Cultural Discourse
Objectives:	<p>At the end of the course, you will:</p> <ul style="list-style-type: none"> ▪ have an advanced understanding of how research impacts the interpretation of early music performance; ▪ have engaged in active dialogue with fellow students regarding your own research process/choices. 	
Type of course:	Elective	
Level:	Master	
Numerus fixus:	10 students	
Teacher:	Peter van Heyghen	
Credits:	3 ECTS	
Literature:	T.b.a.	
Work forms:	Group lesson	
Assessment:	Participation: due to the limited number of sessions a 100% attendance is mandatory	
Grading system:	Pass - Fail	
Language:	English	
Schedule/time/venue:	T.b.a. via Asimut	
Registration:	Via Osiris in November	
Information:	Peter van Heyghen (P.vanHeyghen@koncon.nl)	

Course title:	Remedial Writing Workshop	<i>General research and writing skills course</i>
Osiris course code:	KC-M-EL-RWW	
Course content:	This course is specifically designed for assisting students to overcome serious obstacles and issues with their ability to write in English (typically this course seeks to help students whose first language is not of European origin). Overall, this course will review basic principles of sentence construction, grammar, syntax, and improving students vocabulary. While keeping this fundamental goal in mind the course will also ensure that students obtain the fundamental tools to research and cite sources in an appropriate way.	
Objectives:	At the end of the course, you will:	
	<ul style="list-style-type: none"> ▪ have improved their ability and their overall confidence with express themselves in written form in English; ▪ understand key areas in their acquisition of English that requires attention; ▪ have greater understanding of the needed vocabulary that must be mastered in order to effectively discuss their research; ▪ have an adequate understanding of citation and how it applies to their specific research context. 	
Type of course:	Elective	
Level:	Master	
Numerus fixus:	15 students	
Teachers:	Graham Flett	
Credits:	3 ECTS	
Literature:	Readings, exercises, and other content will be provided on a weekly basis by the lecturer.	
Work forms:	Group lesson with individual assignments and exercises	
Assessment:	Continuous assessment and final evaluation + Attendance results (80%)	
Grading system:	Qualifying results	
Language:	English	
Schedule/time/venue:	T.b.a. via Asimut	
Registration:	Via Osiris in November	
Information:	Graham Flett (gflett@koncon.nl)	

Course title:	Research and Improvisation Jazz	Connected research areas
Osiris course code:	KC-M-EL-RJ	4. Creative Practice
Course content:	<p>Research and improvisation will be discussed through four points of departure: practice, methods, historical backgrounds and literature. The sources will be examined by asking different questions like for instance: for what audience is it meant, are the intentions of the author fulfilled, is the book/article build up in a good way, or not? In addition, students will present a mini-research of a self-chosen method or book on jazz improvisation. In the last lesson(s) every student will give a short lecture about his/her mini-research. The students can form their own opinions through discussion about the ideas and thoughts presented in the literature. The own opinion of the students regarding sources will also be trained in the short presentation during the last lessons.</p>	9. Music Theory & Aural Skills
Objectives:	<p>At the end of the course you will:</p> <ul style="list-style-type: none"> ▪ have an advanced understanding of methods and books on improvisation; ▪ be able to judge the sources used on value and appropriateness; ▪ be able to form your own opinions on the sources. 	
Type of course:	Elective	
Level:	Master	
Prerequisites:	Knowledge about jazz and (jazz) improvisation	
Numerus fixus:	10 students	
Teachers:	Patrick Schenkius, John Ruocco	
Credits:	3 ECTS	
Literature:	<p>Bailey, D., 'Improvisation'. Monson, I., 'Jazz Improvisation'. Crook, H., 'How to Improvise'. Berliner, P., 'Thinking in Jazz'. Kernfield, B., 'Improvisation'. Lovano, J., 'Improvisation, Developing a Personal Approach' (DVD).</p>	
Work forms:	Group lesson	
Assessment:	Attendance results (80%) + Presentation	
Grading system:	Pass - Fail	
Language:	English	
Schedule/time/venue:	T.b.a. via Asimut	
Registration:	Via Osiris in November	
Information:	Patrick Schenkius (p.schenkius@koncon.nl)	

Course title:	Sources, Interpretation and Cold Case Investigations	<i>Connected research areas</i> 1. Art of Interpretation 7. Aesthetics & Cultural Discourse
Osiris course code:	KC-M-EL-LW	
Course content:	In this class we will investigate the nature and practical features of late 18 th and early 19 th century style and performance practices. The first half of the classes will focus on literature research leading up to an individual presentation. The second half of the season is devoted to repertory research: which pearls of understanding are hidden in the literature and what does the historical evidence mean for our interpretation. All performance practice subjects are allowed. Topics may be related to the topic of the final master presentation. Part 1: 18 th and early 19 th century source investigations about all aspects of performance practice, leading to a lecture demo. Part 2: preparing a coherent, marketable concert programme within certain parameters in time, geographical location and genre. Writing extensive program notes based on your research. Marketing the program to concert series and festivals.	
Objectives:	Deeper understanding and knowledge of the classical and early 19 th century style and repertoire.	
Type of course:	Elective	
Level:	Master	
Numerus fixus:	8 students	
Teachers:	Bart van Oort	
Credits:	3 ECTS	
Literature:	Treatises and secondary literature, as well as all applicable repertory	
Work forms:	group workshop	
Assessment:	<ul style="list-style-type: none"> ▪ Presentation ▪ Written paper ▪ Attendance results (80%) <p>All assessments need to be passed in order to pass the course.</p>	
Grading system:	Pass - Fail	
Language:	English	
Schedule/time/venue:	T.b.a. via Asimut	
Registration:	Via Osiris in November	
Information:	Bart van Oort (bart@bartvanoort.nl)	

Course title:	Why Early Music? An investigation into the Early Music Revival and its Pioneers	Connected research areas 1. Art of Interpretation 7. Aesthetics & Cultural Discourse
Osiris course codes:	KC-M-EL-WEM	
Course content:	<p>This course will focus on the awakening and the development of the Early Music Movement (EMM) in the twentieth and twenty-first century. The objective of this course is to give students an introduction to the leading individuals who lead the revival, their ensembles, their ideals and the meaning of the movement to players today; players on period as well as on modern instruments.</p> <p>We will concern ourselves with musicians, recordings and written work relevant to the EMM. In addition, we will consider relevant issues together with pioneers and other trail-blazing musicians who will be invited for a discussion. We will consider the position of the EMM today and its role in the future. We will also focus on how an Historically Informed approach can enrich the musical life of players of modern instruments in a world in which we find more and more 'Early Music' conductors in front of the modern orchestra.</p>	
Objectives:	<p>At the end of the course, you will:</p> <ul style="list-style-type: none"> ▪ have an advanced understanding of the development of the EMM in the twentieth century and its pioneers; ▪ have an advanced understanding of musical criticism and how the Historical Informed Practice relates to their own practice; ▪ have an advanced understanding of the way ensembles formed by these pioneers created the musical network in which they now find themselves; ▪ understand the value of working with facsimile and Urtext editions; ▪ have an advanced understanding of how the EMM influenced instrument making and the use of gut strings; ▪ have an advanced understanding of the development of pitch standards; ▪ have formed an opinion on the state of the EMM today. 	
Type of course:	Elective	
Teacher:	Wouter Verschuren	
Credits:	3 ECTS	
Literature:	<p>Dolmetsch, Arnold. <i>Interpretation of the Music of the 17th and 18th Centuries Revealed by Contemporary Evidence</i>. Mineola, N.Y.: Dover Publications, 2005.</p> <p>Harnoncourt, Nikolaus. <i>Musik als Klangrede : Wege zu einem neuen Musikverständnis</i>. St. Pölten: Residenz, 2009.</p> <p>Haynes, Bruce. <i>The End of Early Music : A Period Performer's History of Music for the Twenty-First Century</i>, 2010.</p> <p>Knights, Francis. <i>Gustav Leonhardt and the Early Music Revival</i>, 2014.</p> <p>Koopman, Ton. <i>Authenticiteit in de historische uitvoeringspraktijk van de oude muziek</i>. Leiden: Faculteit der Kunsten, Universiteit Leiden, 2008.</p>	
Work forms:	Group lessons	
Assessment:	Reading assignments, listening to recordings, attendance (80%)	
Grading system:	Pass - Fail	
Language:	English	
Schedule/time/venue:	T.b.a. via Asimut	
Registration:	Via Osiris in November	
Information:	Wouter Verschuren (w.verschuren@koncon.nl)	

Course title:	With and beyond music: curatorial practices in musical performance and composition	Connected research areas 3. Music in Public Space 5. Beyond Discipline
Osiris course code:	KC-M-EL-CPMP	
Course content:	<p>Open for performers, composers, sound artists, artist-researchers and others, this course explores the use of curatorial strategies in musical creation and/or the performance of music from the past and present. Curatorial practices and strategies consist in bringing together artworks, objects, spaces, ideas or discourses, and in establishing dialogues or relations between them. Widely popular in the field of visual arts and increasingly so in theatre, these practices allow artists to orient themselves in the rapidly changing world of globalization, information and communication, and to create new contexts and forms of presentation for their art that is more directly connected to the world around them. In a series of modules that combine reflection and practical experimentation, you become acquainted with methods and theories on curatorship from different art forms and investigate notions of process, information, space, performativity, dramaturgy and choreography as well as the interaction between artistic and non-artistic materials or art and society through 1) the analysis of artistic productions such as staged concerts, archival art, performance-lectures, context-specific works, interventions in public space or composed theatre; 2) the creation of own compositions and/or performance; 3) the development of related mediation activities; 4) interviews with music programmers or artist-curators and 5) the production of texts.</p>	
Objectives:	<p>At the end of the course, you will:</p> <ul style="list-style-type: none"> ▪ be acquainted with curatorial strategies and methods from different art fields and with existing artistic work that makes use of these methods and strategies; ▪ be able to reflect critically upon the notion of curatorship in the analysis of existing work; ▪ be able to develop own works, performances and strategies from the realm of the curatorial; ▪ be able to think music within broader social, cultural and/or political horizons and to develop mediation activities to present this music to the audience. 	
Type of course:	Elective	
Level:	Master	
Numerus fixus:	8 students	
Teachers:	Heloisa Amaral	
Credits:	5 ECTS, of which 3 ECTS can count as a Master Elective	
Literature:	Group lessons	
Assessment:	A minimum of 80% attendance + assignments (see course content)	
Grading system:	Pass - Fail	
Language:	English	
Schedule/time/venue:	T.b.a. via Asimut	
Registration:	Via Osiris in November and by sending an email to: h.amaral@koncon.nl	
Information:	Heloisa Amaral (h.amaral@koncon.nl)	

3.2 MASTER ELECTIVES OFFERED BY LEIDEN UNIVERSITY

Course title:	Music Cognition	Connected research areas
Osiris course code:	KC-KVL-MC	6. Musical Training, Performance & Cognition
Catalog number:	5100KM25 (Leiden University)	
Course content:	This course offers an accessible introduction and overview of the multidisciplinary topic of music cognition, which deals with the perceptual and cognitive bases of performing, composing, and listening to music. Covered topics will include perceptual mechanisms underlying pitch and rhythm perception; interactions of musical processing with emotion, language, memory and movement; music acquisition processes and expertise; brain processes related to music and applications of music in health settings. Assignments will include engaging with the scientific literature, constructing a research proposal, and a final exam.	
Objectives:	After this course, you will: <ul style="list-style-type: none"> ▪ have a broad overview of the field of music cognition and its main relevant topics and findings; ▪ have an understanding of musical building blocks that are relevant to perception, understanding and creation of music; ▪ have an understanding of the methods by which music cognition research achieves its results; ▪ have gained experience in creating your own research proposal; ▪ have gained experience in interdisciplinary collaboration. 	
Type of course:	Elective	
Level:	Master; Leiden University level 300	
Numerus fixus:	10 students	
Prerequisites:	This course is aimed at students from music-related and psychology-related fields, but is open for all. There are no admission requirements.	
Teachers:	Dr. R.S. Schaefer	
Credits:	5 ECTS, of which 3 ECTS can count as a master elective	
Literature:	<ul style="list-style-type: none"> ▪ Psychology of Music: From Sound to Significance, 2nd Ed., 2017. S.-L. Tan, P. Pfondresher & R. Harré. Routledge, New York, NY ▪ Assorted additional chapters and articles to be distributed on Blackboard <p>Reading will be assigned for every lecture, and communicated on Blackboard.</p>	
Work forms:	Lectures. Brightspace will be used for distributing assignments, distributing reading materials and group collaboration	
Course load:	Total course load 5 ECTS x 28 hours= 140 hours Estimated load individual components: <ul style="list-style-type: none"> ▪ Lectures: 10 two-hour lectures: 20 hours ▪ Study of compulsory literature: 50 hours ▪ Assignments: 50 hours (written work and presentation) ▪ Preparation exam: 18 hours ▪ Exam: 2 hours 	
Assessment:	Attendance is mandatory for April 21th and 28th, and for 6 out of the other 8 lectures. Group assignment: research proposal (written): 20%. Group assignment: presentation (oral): 10%. Individual written test with multiple choice and open questions: 70% (of which 70% mc and 30% open). A resit for the exam will be held on June 9th, 15h-17h. How and when an exam review will take place will be disclosed together with the publication of the exam results at the latest. If a student requests a review within 30 days after publication of the exam results, an exam review will be organized.	
Grading system:	Pass-fail	
Language:	English	

Schedule/time/venue: This course will take place on Wednesdays from 15:15-17h on the following dates:

February 3rd, 10th, 17th, and 24th,
March 3nd, 10th and 24th,
and April 14th, 21st and 28th 2021.

Exam: 12th of May 2021, 15h-17h,
Resit exam: 9th of June 2021, 15h-17h.

Seminar location:

[Lipsius building, Cleveringaplaats 1, 2311 BD Leiden](#), room 227.

Exam location:

[PJ Veth building, Nonnensteeg 3, 2311 VJ Leiden](#), room 1.01.

Resit exam location:

[PJ Veth building, Nonnensteeg 3, 2311 VJ Leiden](#), room 1.01.

Registration:

Via Osiris in November and enrollment through [uSis](#) (more information regarding uSis will be sent to you after you have registered for this course through Osiris).

Information:

Lecturer: Rebecca Schaefer (r.s.schaefer@fsw.leidenuniv.nl); Coordinator: Rogier Schneemann (acpa@hum.leidenuniv.nl)

Course title:	Music - Philosophy - Politics	Connected research areas
Osiris course code:	KC-KVL-MPO	7. Aesthetics & Cultural Discourse
Catalog number:	5100KM34 (Leiden University)	
Course content:	<p><i>"Art is moral in so far as it wakes us. But what if it does the opposite? If it anesthetises, sends us to sleep and opposes activity and progress? This too music can do, it understands the effects of opiates most essentially.... I do not exaggerate if I declare it to be politically suspect."</i> (Settembrini in 'The Magic Mountain'. Thomas Mann)</p> <p>What is the link between music, philosophy and politics? What are the effects of musical-romantic dreams and of ghosts of the past on our contemporary society? Is there an aesthetics laying beneath the surface when a political system turns into spectacle and exaggerated media-exposure? What is the source of theatrical rhetoric of populistic ideologies, the rise of emotional identity-policies, the longing for absolute leadership and mythologization of the nation? These and other questions will be discussed in this class.</p> <p>With this course we will trace this contemporary landscape back to its roots in romanticism. The Romantic era was a revolutionary era with intensified interactions between performing arts, music-aesthetics and national politics. In this context art and music acquired its modern meaning: anticipating and reflecting social instability, economic expansion, technological inventions, and the political turmoil that turned Europe into a circus of chaos and eventually in the 'great war'.</p> <p>How do we proceed in this cultural philosophy course? First by understanding these specific connections between music, literature, theatre, opera and later even film. We look at their role in culturally and politically defining a nation and at their role in the usage of 'folkloristic' elements in narrations of history. We will also look at music's ability to mobilize 'spirit' and its usage in war and for expressing protest. Here is the dubious nature of music, its vicious effects and even politically suspicious character....</p> <p>We'll focus on concepts such as nationalism, authenticity, popular art and aesthetic criticism, identity, culture of power and the 'mimetic' power of culture, ideology, propaganda and autonomy. Special emphasis is put on the double role of aesthetics: on works and events as perceptive medium for supporting ideological and political ideas — and as an artistic force of social-cultural liberation and political criticism.</p>	
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ will have learned to think about the interactions between 'politicizing aesthetics and aestheticized politics' and on their effects in contemporary political ideas, discourses and performances; ▪ are able reflect with some historical background and to situate your activities as a teacher and professional musician/pedagogue within a diversity of sectors of contemporary culture; ▪ are able to comprehend some crucial texts of philosophers, writers, composers filmmakers and performers; ▪ have developed a historical sensibility for interdisciplinary and intermediary in contemporary art. 	
Type of course:	Elective	
Level:	Master; Leiden University level 300	
Numerus fixus:	3 students	
Teachers:	Drs. Tom Domisse	
Credits:	5 ECTS, of which 3 ECTS can count as a master elective	
Literature:	<p>Here is a small list of (non-compulsory) literature, as reading suggestions for those students who want to prepare themselves on the main topics of the course.</p> <ul style="list-style-type: none"> ▪ Blanning, Tim: The Romantic Revolution. London, Opion Books, 2011 ▪ Berlin, Isaiah. Roots of Romanticism. Princeton: Princeton University Press, 1998 ▪ Bohlman, Philip V. The Music of European Nationalism: Cultural Identity and Modern History. New York: Routledge, 2004. ▪ Bowie, Andrew. Music, Philosophy and Modernity. Cambridge: Cambridge University Press. (Chapter 5,6,7) 	

- Dahlhaus, Carl. "Nationalism in Music." In Between Romanticism and Modernism: Four Studies in the Music of the Later Nineteenth Century. By Carl Dahlhaus, 79–102. Berkeley: University of California Press, 1980.
- Work forms: Lecture/seminar. Blackboard will be used for sharing reading materials and classroom aids, for assignments, and for announcements.
- Course load: This course is worth 5 ECTS, which means the total course load equals 140 hours.
 - Seminar: 12 seminars of 2,5 hours = 30 hours
 - Literature reading & practical work: 55 hours
 - Self study – MOOC: 5 hours
 - Assignments & final essay: 50 hours
- Assessment: 40% weekly seminar assignments; 50% final essay; 10% active participation in class
- Grading system: Pass - Fail
- Language: English
- Schedule/time/venue: **Please note that this course takes place in the academic year 2021-2022**
- Registration: Via Osiris in November and enrollment through uSis (more information regarding uSis will be sent to you after you have registered for this course through Osiris).
- Information: Tom Dommisse (t.dommisse@kunsten.leidenuniv.nl); Rogier Schneemann (acpa@hum.leidenuniv.nl)

Course title:	Music x Technology	Connected research areas
Osiris course code:	KC-KVL-MXT	2. Instruments & Techniques
Catalog number:	5100KM27 (Leiden University)	7. Aesthetics & Cultural Discourse
Course content:	<p>The main topic of this course is the question how technological developments have resulted and will result in new forms of music. However, the relationship between technology and music is not just one-directional, technology has been shaped by developments in music as well. In this course we are primarily interested in music creation including composition processes, musical language and musical instruments or sound sources. Besides that, we are interested in developments in musical performance, presentation and distribution.</p> <p>The course will address both academic, contemporary and popular electronic music. We will address the democratization of electronic music, the role of the internet, automatic music recognition, generative music and artificial intelligence.</p> <p>In the course we will come across instruments like the Theremin, the Trautonium, the Mellotron, analogue synthesizers (Moog, Buchla, Arp, EMS), digital synthesizers while not forgetting the studio-based electronic music tradition that originates from the 1940's.</p> <p>In order to develop hands on experience we will use and zoom into the following open source software (Audacity, VCV Rack, Ardour, Pure Data, Automatonism, Google Magenta and more)</p> <p>In the course a historical perspective will be created to not only create a context for discussion, it is meant to inspire new ideas and concepts. Although history plays an important role it is not a history course. Students are asked to study certain concepts that relate to their interest, try-out their ideas, present their work and engage in discussions.</p>	
Objectives:	<p>The course aims to:</p> <ul style="list-style-type: none"> ▪ create a stimulating basis for critical thinking regarding the interrelation of Music and Technology; ▪ stimulate the creation of new ideas and concepts focusing on the interrelation of Music and Technology. 	
Type of course:	Elective	
Level:	Master; Leiden University level 300	
Numerus fixus:	3 students	
Teachers:	Dhr. E.F. van der Heide MMus	
Credits:	5 ECTS, of which 3 ECTS can count as a master elective	
Literature:	Texts and other materials on or via Blackboard / Brightspace	
Work forms:	Interactive seminar. Blackboard will be used for sharing reading materials and classroom aids, and for announcements	
Course load:	<p>Total course load 5 ECTS x 28 hours = 140 hours:</p> <ul style="list-style-type: none"> ▪ Lectures: 24 ▪ Preparation, study of compulsory literature, assignment(s): 114 ▪ Exam(s): 2 	
Assessment:	The grading of the course is based on the homework assignments, student presentations, an essay and a creative work. Full attendance is a requirement in order to receive the credits for the course.	
Grading system:	Pass - Fail	
Language:	English	
Schedule/time/venue:	Please note that this course takes place in the academic year 2021-2022!	
Registration:	Via Osiris in November and enrollment through uSis (more information regarding uSis will be sent to you after you have registered for this course through Osiris).	
Information:	Edwin van der Heide (e.f.van.der.heide@liacs.leidenuniv.nl); Rogier Schneemann (acpa@hum.leidenuniv.nl).	

Course title:	Performance Arts – Pandemic – Public Sphere: Political Philosophy of Modernist Music-Theatre	Connected research areas 7. Aesthetics & Cultural Discourse 5. Beyond Discipline
Osiris course code:	KC-KVL-PPP-20	
Catalog number:	5100KM40 (Leiden University)	
Course content:	<p><i>Performing arts make delimitation of times and spaces, of visible and invisible, speech and noise: ... they involve an Aesthetics which simultaneously determines the place and stakes of Politics: ... Politics revolves around what is seen, what can be said about it, who has ability to see and talent to speak.</i></p> <p>Our current global situation reveals a crisis beyond human scale and imagination. On the threshold of the Anthropocene we catch glimpses of politics in future life-worlds, with consequences that urges us to question once again how public spheres can now be affected by performing arts. By provoking aesthetic reflection on vital political causes? Or by actively including people in creating imaginary communities? Or through contextual interventions, wake-up calls that disclose new horizons?</p> <p>This course aims at sketching a ‘political philosophy’ of the performing arts. Think of it as an establishment for an aesthetic staging of public spheres.</p> <p>We focus on ‘music-theatre’ that started as modernist alternative between elitist opera and popular musical. Its events and dramaturgical strategies succeeded to ignite many artistic innovations in literature, in painting, visual arts and architecture. Two streams are traced. That of Avant-gardist experiments, resulting in art-of-sound installations, minimalist music and post-dramatic theatricality, offering aesthetic anticipation of a future of liberated sensibility. And the other stream of the revolutionary late-Romanticism with gatherings on stage, reform-programs for national grand operas, communal mythical dreams of revitalizing culture in <i>Gesamtkunst</i>, offering new perspectives for historical orientation.</p> <p>The <i>aesthetics</i> we follow will conceive artistic events as a political distribution of the sensible. In an aesthetic framework art is involved in a delimitation of times and spaces, by using dynamic sublime assemblages of extremely different musical and theatrical components (voices and visuals, sounds and images, songs and texts, dialogues and drama). Paying tribute to insights from Wagner to Brecht and Stockhausen we will reflect that their insights to restore dignity of public arts also resulted in pretty parties, their interventions suffocated in entertainment for decadents.</p> <p>This <i>political philosophy</i> course invites you to look beyond innovative techniques and spectacles. We will recognize in the newest again the oldest of theatre forms. By healing wounds, criticizing ruling order, giving symbolic representation of capacities for change, or by finding resilience in cultural resources or projecting utopias.</p>	
Objectives:	<p>At the end of the course, you will:</p> <ul style="list-style-type: none"> ▪ have learned to think through music-theatre about aesthetics in the public sphere and its effects in contemporary political ideas, discourses and performances; ▪ be able reflect with some historical background and to situate his/her activities as a teacher and professional musician/pedagogue within a diversity of sectors of contemporary culture; ▪ have received mental energy from video-fragments recording ground-breaking events by Stravinsky, Brecht or Artaud; from Stockhausen and Berio, but also from Peter Brook, Arianne Mnouchkine, and Peter Sellars — and gained inspirational thoughts from Wagner, Nietzsche, Sartre, Benjamin, Adorno, Habermas, Lyotard, Ranciere and Badiou; ▪ be able to comprehend some crucial texts of philosophers, writers, composers, theatre makers and performers; ▪ have developed a historical sensibility for interdisciplinary and intermediary in contemporary art. 	
Type of course:	Elective	
Level:	Master; Leiden University level 300	
Numerus fixus:	3 students	

Teachers:	Drs. T. Dommissé
Credits:	5 ECTS, of which 3 ECTS can count as a master elective
Literature:	<p>Here is a small list of (non-compulsory) literature, as reading suggestions for those students who want to prepare themselves on the main topics of the course.</p> <ul style="list-style-type: none"> ▪ Aesthetics and Politics Debates between Theodor Adorno, Ernst Bloch, Bertolt Brecht, Walter Benjamin, Gyorgy Lukacs. London: NLB, 1977 ▪ Adorno, Theodor. In search of Wagner. ▪ Benjamin, Walter. Über Brecht ▪ Habermas, Jürgen. The Structural Transformation of the Public Sphere ▪ Rancière, Jacques. Politics of Aesthetics ▪ Badiou, Alain. Handbook of Inaesthetics, Rhapsody for the Theatre <p>Some additional articles will be distributed during the course: they will include works and theories on genre's, artistic techniques and cultural perspectives of composers (Wagner, Weill, Stockhausen) excerpts from novels of writers (Baudelaire, Hesse, Mann, Eliot), interviews with theatre makers (Brook, Mnouchkine, Sellars) and from a selection of text-fragments by philosophers (Nietzsche on Wagner; Gramsci on Verdi) and modern thinkers as Adorno, Benjamin, Habermas, Rancière, Badiou, Zizek, Scruton.</p>
Work forms:	Lectures and seminars
Course load:	Total course load 5 ECTS x 28 hours= 140 hours <ul style="list-style-type: none"> ▪ Seminar: 12 seminars of 2,5 hours = 30 hours ▪ Literature reading & practical work: 55 hours ▪ Self study – MOOC: 5 hours ▪ Assignments & final essay: 50 hours
Assessment:	40% weekly seminar assignments; 50% final essay; 10% active participation in class.
Grading system:	Pass - Fail
Language:	English
Schedule/time/venue:	<p>Thursdays from 19.00 to 21.00 hrs.</p> <p>Lecture dates:</p> <ul style="list-style-type: none"> ▪ Lesson 1 (4-2-2021) FIRST MEETING ▪ Lesson 2 (11-2-2021) ▪ Lesson 3 (18-2-2021) ▪ Lesson 4 (4-3-2021) ▪ Lesson 5 (11-3-2021) ▪ Lesson 6 (18-3-2021) ▪ Lesson 7 (1-4-2021) ▪ Lesson 8 (8-4-2021) ▪ Lesson 9 (15-4-2021) ▪ Lesson 10 (22-4-2021) ▪ Lesson 11 (29-4-2021) ▪ Lesson 12 (6-5-2021) FINAL MEETING
	The lectures/workgroups take place at <u>Lipsius building, Cleveringaplaats 1, 2311 BD Leiden, room 002.</u>
Registration:	Via Osiris in November and enrollment through uSis (more information regarding uSis will be sent to you after you have registered for this course through Osiris).
Information:	Tom Dommissé (t.dommissse@kunsten.leidenuniv.nl); Rogier Schneemann (acpa@hum.leidenuniv.nl)

Course title:	Popular and Global Music	Connected research areas
Osiris course code:	KC-KVL-PGM	3. Music in Public Space
Catalog number:	5100KM23 (Leiden University)	7. Aesthetics & Cultural Discourse
Course content:	<p>With the transnational opening of the media market in the 1950s, the popular song made in the US and the UK reached new audiences on an unprecedented international scale. Figures such as Elvis, Little Richard and Billy Haley became icons of an emerging global space of interaction. The rest is history: the British invasion, punk and disco, pop and grunge, rap and EDM. Popular music came to stay. But is this 'global' dimension of popular music all there is to it?</p> <p>From the Latin 'popularis', 'popular' means 'prevalent among the people', definition from whence its meaning as 'widely supported' derives in the first place. If that is right, then countless musical practices from every corner of the world (considered one's own and that of others) should be labeled popular too. In addition, most of such traditions are engaged in the global space of interaction, significantly so in terms of marketing and distribution, which adds to the complexity of today's musical picture.</p> <p>In this course, the students explore the tension between the definitions of 'popular' and 'global' by examining a number of musical materials with an eye to formal features and socio-musical practices. Said materials include (but are not limited to) diverse styles of rock, pop and R&B as well as traditions from the Balkans, South America, East Asia, the Middle East and South Africa.</p>	
Objectives:	Upon completion of this course, you will:	
	<ul style="list-style-type: none"> ▪ understand the intricacies at the heart of "popular", "global" and similar categories concerned with contemporary musical experience, in awareness of the repertoires such headings stand for; ▪ have developed skills to analyse and critically appreciate diverse musical materials in a global context; ▪ understand your own "personal narratives" of musical experience in the light of broader "narratives" (cultural, subcultural, countercultural, national, supranational and regional); ▪ become familiar with a number of key musical practices and aesthetic features worldwide; ▪ identify the impact of political economy on the global music industry. 	
Type of course:	Elective	
Level:	Master; Leiden University level 200	
Numerus fixus:	3 students	
Teachers:	Dr. C.M. Roos Muñoz	
Credits:	5 ECTS, of which 3 ECTS can count as a master elective	
Literature:	<p>Adorno, T. (1991), On the Fetish-Character in Music and the Regression of Listening. in Bernstein, J. M., (ed.) The Culture Industry: Selected Essays on Mass Culture, London: Routledge.</p> <p>Bennett, A. (2012), Reappraising « Counterculture ». Volume! [Online], 9(1), Online since 15 June 2014. URL: http://volume.revues.org/3499; DOI: 10.4000/volume.3499.</p> <p>Bor, J. (2008), En toen was er wereldmuziek en werelddans... And then there was world music and world dance... Leiden: Faculteit der Kunsten, Universiteit Leiden.</p> <p>Connell, J and Gibson, C. (2004), World music: Deterritorializing place and identity. Progress in Human Geography 28 (3), pp. 342-362</p> <p>Hjarvard, S. (2008), The Mediatization of Society: A Theory of the Media as Agents of Social and Cultural Change. Nordicom Review, 29(2), pp. 105-134.</p> <p>Kwon, H. (2017), Korean Pop Music and Korean Identities: A Political-Cultural History of Korean Pop Music and Its Use of Traditional Korean Musical Elements. In Shin, H. and Lee, S-A., (eds.), Made in Korea: Studies in Popular Music, Ney York and Oxon: Routledge [ebook].</p> <p>Middleton, R. (1993), Popular Music Analysis and Musicology: Bridging the Gap. Popular Music, 12(2), pp. 177-190.</p>	

Wallis, R. and Malm, K. (1990), Patterns of Change. In Frith, S. and Goodwin, A., (eds.), On Record: Rock, Pop and the Written Word, London: Routledge. pp. 160-180.

Recommended Reading Material:

Haynes, J. (2005), World music and the search for difference. *Ethnicities*, 5(3), pp. 365-385.

Peterson, R.A. (2004), Why 1955? Explaining the Advent of Rock Music. In Frith, S., (ed.) Popular Music: The Rock Era, London, New York: Routledge. pp. 273-296.

Work forms:

Lectures and workshops.

Course load:

Total course load 5 ECTS x 28 hours= 140 hours

- Lectures: 24 hours
- Assignments: 50 hours
- Self-study: 64

Assessment:

25% Active Participation; 25% Homework; 25% Presentations; 25% Final Exam. The final mark for the course is established by determining the weighted average.

Grading system:

Pass - Fail

Language:

English

Schedule/time/venue:

Please note that this course takes place in the academic year 2021-2022!

Registration:

Via Osiris in November and enrollment through uSis (more information regarding uSis will be sent to you after you have registered for this course through Osiris).

Information:

Carlos Roos Muñoz (c.m.roos.munoz@hum.leidenuniv.nl); Rogier Schneemann (acpa@hum.leidenuniv.nl)

Course title:	Values in Music	Connected research areas
Osiris course code:	KC-KVL-VIM	3. Music in Public Space
Catalog number:	5100KM29 (Leiden University)	7. Aesthetics & Cultural Discourse
Course content:	<p>Music is an object of aesthetic appreciation. Various kinds of music compete for the favour of concert-goers and music consumers. But the scope of music reaches far beyond the concert hall or listening room. Music plays a vital role in daily life activities: it accompanies our travelling, sporting, shopping and working. Music is also increasingly used as a tool or a cure in contexts of health care, education, mental training or community building.</p> <p>However, music is not only highly valued as a product or a tool. It also forms in itself a field where values are constantly negotiated. Values of form, sound, expression and interaction are fundamental to the emergence of musical features and characteristics. To what extent are these values to be considered musical? Are values in music a matter of taste, or do they above all reflect societal norms, power relations and cultural identity? Conversely, do we recognise musical values at play in the world around us? Can developments in the field of music have an impact on styles of conduct, social norms and interaction?</p> <p>This course starts from the premise that music offers a playground where we can audition, imagine and experience 'living today' in manifold ways. Close listening to its features is, therefore, key to a better understanding of the dynamics between culture and society. The focus will be mainly (but not exclusively) on non-pop musical genres and niches in which music acts not only as a mirror but also a field of expression, exercise and experiment and as such an active and constitutive element of society.</p>	
Objectives:	In this course, you will:	
	<ul style="list-style-type: none"> ▪ relate musical features to esthetical, ethical and societal values; ▪ broaden the musical horizon and develop differentiated listening perspectives to music; ▪ learn to talk and write about music, based on personal listening experience, aural analysis and informed by historical, philosophical and sociological discourse; ▪ understand motivations for music creation, production and consumption; ▪ understand different roles, functions, and positions of music in contemporary society. 	
Type of course:	Elective	
Level:	Master; Leiden University level 200	
Numerus fixus:	3 students	
Prerequisites:	This course is aimed at students with a broad interest in music, aesthetics, society and cultural policy. There are no admission requirements.	
Teachers:	Dr. P.C.A. Craenen	
Credits:	5 ECTS, of which 3 ECTS can count as a master elective	
Literature:	T.b.a.	
	Compulsory: articles, sound files and videos, to be disseminated in advance to every lecture.	
	Recommended: t.b.a.	
Work forms:	9 lectures and 3 seminars. Blackboard will be used for announcements, study materials and assignments.	
Course load:	Total course load 5 ECTS x 28 hours= 140 hours	
	<ul style="list-style-type: none"> ▪ 9 two-hour lectures: 18 hours ▪ 3 interactive seminars: 6 hours ▪ 3 assignments (musical case-studies) ▪ Study of compulsory literature and listening assignments: 60 hours ▪ Writing and presentation assignments: 30 hours ▪ Preparation exam: 24 hours ▪ Exam: 2 hours 	

The course is structured as 3 blocks of 3 interactive lectures, followed by a seminar in which students discuss musical case-studies. The seminars will build on the preceding lectures, literature study and assignments.

Assessment: Active participation in class: 30%. Seminar Assignments: 30%. Exam: 40%.

Grading system: Pass - Fail

Language: English

Schedule/time/venue: Mondays from 13.15-15.00 hrs.

Seminar/lecture dates:

- 1 February 2021
- 15 February 2021
- 22 February 2021
- 1 March 2021
- 8 March 2021
- 15 March 2021
- 29 March 2021
- 12 April 2021
- 19 April 2021
- 26 April 2021
- 3 May 2021
- 10 May 2021

Exam date:

- 31 May 2021

The **lectures/workgroups** take place at **P.N. van Eyckhof 1, room T.B.A.** and at Lipsius building, Cleveringaplaats 1, 2311 BD Leiden, room T.B.A.. The **exam on 31 May 2021** takes place in **room t.b.a.** of the Lipsius building.

Registration: Via Osiris in November and enrollment through uSis (more information regarding uSis will be sent to you after you have registered for this course through Osiris).

Information: Paul Craenen (p.c.a.craenen@kunsten.leidenuniv.nl); Rogier Schneemann (acpa@hum.leidenuniv.nl)