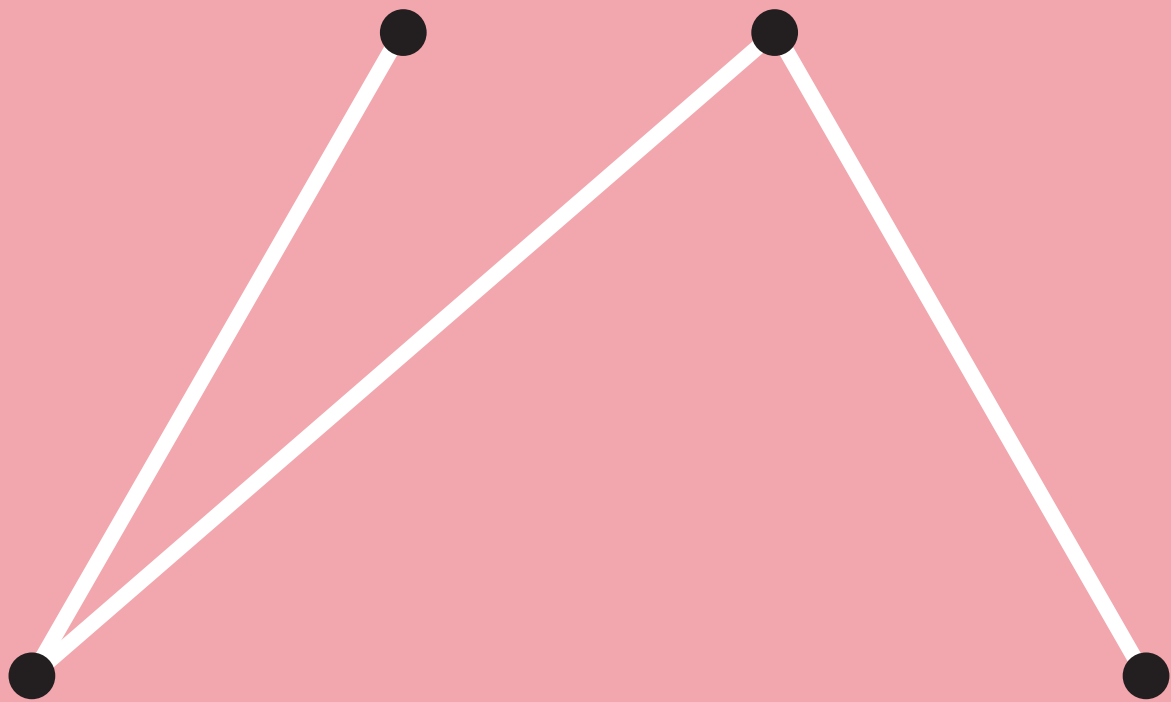


Master Electives Handbook

Academic Year 2022/23



**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 2022-2023 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

Focus 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 focus area.

Research in the master's programme is organised on the basis of the following nine focus 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 focus 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 enrollment.* 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

During your master studies, you get two chances to register for Master Electives: between 1 – 15 November of your first year, and between 1 - 15 November of your second year. In your first year, you may register for up to two Master Electives (registering for a second Master Elective is optional and only possible if this course has sufficient capacity). In your second year, you can register for one Master Elective (if you already completed a Master Elective in your first year, this is optional and only possible if this course has sufficient capacity). It is not possible to register for more than three Master Electives during your studies. Please note that the ECTS received for a second or third Master Elective may not be used towards the minimum requirement of 120 ECTS necessary for completion of the master's programme and may not show on your final transcript, but will be registered in Osiris.

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 February and July 2023), but there are some exceptions. Some courses can only be followed as a Master Elective in the academic year 2023-2024 (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 can register for another Master Elective in November 2023. If a course takes place in the academic year 2023-2024, 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 ENROLLMENT AND REGISTRATION

Enrollment via Osiris in November 2022

You can enroll for (a) Master Elective(s) via Osiris between **1 - 15 November**. Precise instructions about enrollment and registration will be published on <https://denhaagkabk.sharepoint.com/sites/MasterResearch>.

After 15 November 2022, enrollment and registration will be closed until November 2023. This means that if you haven't enrolled for a Master Elective by 15 November, you won't be able to follow any Master Electives this academic year, so please make sure to enroll for your chosen Master Elective(s) on time. If you change your mind about following a certain elective or if you enroll for the wrong elective by mistake, you will be able to change or withdraw your enrollment until 15 November. *After 15 November, it is no longer possible to change or withdraw your enrollment.*

Selection

When enrolling via Osiris, you will be asked to submit your two preferred courses, in order of preference. If too many students submit a course as their first choice, Osiris will automatically register some students for the course of their second choice instead. You will receive an automatic confirmation telling you which courses you have been registered for some time after the enrollment and registration period in November.

For some courses, students will be selected on the basis of additional materials, such as a motivational letter. If this is the case for your preferred course, please enroll as early in November as possible in order to speed up the selection process. If applicable, information about this can be found in the course descriptions in this guide.

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 minimum requirement of 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 15 November*. The Education Service Centre can provide you with the 'request for exemptions' form. 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 <https://denhaagkabk.sharepoint.com/sites/MasterResearch>. 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 ENROLLMENT AND REGISTRATION

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. The deadline for doing this is **1 December 2022**.

Please 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.

After you have registered as a guest student, 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/9087/electives-academy-of-creative-and-performing-arts>. The e-Prospectus course page will contain a link to the timetable, where you can select the relevant course. 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:	Applied Performance Science	<i>Connected focus areas</i> 6. Musical Training, Performance and Cognition
Osiris course code:	KC-M-EL-PS	
Course content:	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. You will be encouraged to approach the topics from the point of view of your own practice and goals and your own research topics.	
Objectives:	At the end of the course, you will: <ul style="list-style-type: none">▪ have an advanced understanding of existing approaches, methods and strategies concerning performance science;▪ be able to show how you have applied current knowledge in this field to your own practice and research;▪ have gained insights into your 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	
Duration:	Master 1 – Semester 2 (11 classes in total, of which 1 is a concert and 1 a student presentation)	
Numerus fixus:	12 students	
Prerequisites:	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 15 November. <i>A recommendation (but not obligatory) for Master 1 students is to attend the Bachelor Elective courses Quality Practice (Susan Williams) and / or Music Making, Practicing, and the Brain (Wieke Karsten) in Semester 1, to have a good basic knowledge of the topics.</i>	
Teachers:	Susan Williams, Wieke Karsten	
Credits:	3 ECTS	
Literature:	Williams, S., 'Quality Practice: A Musician's Guide', Bremen, 2017. Karsten, W., 'In de muziek', Amsterdam, 2019 (in Dutch 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.

Work forms: Playing, discussion, presentations, weekly observations and exercises

Assessment: 1) A 5-minute presentation at the end of the course

Assessment criteria (presentation):

- understanding of performance science aspects covered in the course
- connecting these aspects to your own practice and/or research

2) Concert participation, including a report on concert preparation in which you have included content of the course.

3) A written review about how the content of the course has affected or changed your behaviour.

4) 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: Via Osiris between 1 – 15 November

Information: Susan Williams (s.williams@koncon.nl)

Course title:	Artistic Production	<i>Connected focus areas</i> 4. Creative Practice
Osiris course code:	KC-M-EL-AP	
Course content:	From the idea to a concept, from concept to recording, from recording to publishing. In this course, you will learn about the history of artistic production. You will work out ideas and concepts into production and recording plans and release these recordings. The following steps are part of the process: <ul style="list-style-type: none"> ▪ create and shape ideas; ▪ work out production concepts that follow the artistic idea; ▪ producing and recording your music; ▪ shape your material into a published product; ▪ release your production. 	
Objectives:	At the end of the course, you will: <ul style="list-style-type: none"> ▪ have produced, recorded and published an artistic project; ▪ have in-depth knowledge of the history of artistic production; ▪ have knowledge of copyright and publishing issues; ▪ be able to reflect upon the dialogue between artistic research and practice; ▪ be able to show in which ways new knowledge is made available to others within the professional field. 	
Type of course:	Elective	
Level:	Master	
Duration:	Second semester	
Numerus fixus:	12 students	
Prerequisites:	-	
Teachers:	Stefan Kruger (Jazz), Stefan Schmid (Art of Sound)	
Credits:	3 ECTS	
Literature:	T.b.a.	
Work forms:	Group lessons, peer coaching, offline/online coaching	
Assessment:	Assessment of the artistic production outcomes and of the written documentation of the production process. Assessment criteria: <ul style="list-style-type: none"> ▪ Conceptual and creative skills ▪ documented self-reflection during and at the completion of the process. Attendance (80%) and compulsory participation in the peer project coaching/external group visit.	
Grading system:	Pass / Fail	
Language:	English	
Schedule/time/venue:	T.b.a. via Asimut	
Registration:	Via Osiris between 1 – 15 November	
Information:	Stefan Kruger s.kruger@koncon.nl (Jazz Department) and Stefan Schmid (Art of Sound department) s.schmid@koncon.nl	

Course title:	Audiovisual Research Skills	<i>General research skills course</i>
Osiris course code:	KC-M-EL-ARS	
Course Content:	<p>In our media-dominated time, communicating ideas and thoughts is of course not limited to words. The audiovisual medium can play a crucial role here, offering alternative possibilities to text, in terms of expressing meaning. The relevance of skills in using this medium is even greater in an artistic realm, such as music, which deals with tacit knowledge.</p> <p>This course aims at providing students with the essential knowledge and skills for audiovisual production, from developing ideas to recording and post production in the context of the “one man/woman band” artist/researcher. Furthermore, this course seeks to encourage students to (re)think their projects through audiovisual possibilities and helps them to utilise those audiovisual techniques to articulate issues and aspects of their research that are difficult or otherwise impossible to convey through text.</p> <p>During this course we will study some examples of the application of audiovisual techniques in research, such as video-articles and audiovisual examples on the Research Catalogue. Apart from that, students will become familiar with basic concepts in recording video and audio. We will try out various kinds of equipment (cameras, lenses, audio recorders, microphones) which can help us, as solo operators, to record video and audio.</p> <p>We will look at the post production process, and learn how to work with editing software in order to combine various types of visual material (images, videos, graphs and text) with audio (music, field recordings, interviews, etc.). We will also discuss the possible ways and platforms (such as YouTube, Vimeo and the Research Catalogue) for dissemination.</p> <p>At the same time, aiming at a hands-on experience based approach, we look at each individual Master Project/research project and try to find out how each project can benefit from audiovisual means. Accordingly, each student receives an assignment to develop a short audiovisual project and present it at the end of the course.</p>	
Objectives:	<p>At the end of the course, you will:</p> <ul style="list-style-type: none"> ▪ have a good understanding of the affordances of audiovisual methods in artistic research; ▪ be able to incorporate audiovisual methods in your own research practice; ▪ have a good understanding of DIY (do-it-yourself) media production processes; ▪ have developed practical skills in recording video; ▪ have developed practical skills in recording audio for video; ▪ have developed practical skills in post production. 	
Type of course:	Elective	
Level:	Master	
Duration:	10 sessions of 2 hours in semester 2	
Numerus fixus:	10 students	
Teachers:	Siamak Anvari	
Credits:	3 ECTS	
Literature:	Handouts are given in the lessons	
Work forms:	Group lessons	
Assessment:	<p>Final audiovisual project. You are free to choose your own final audiovisual project, but the project needs to be relevant to your Master Project or research project. Your project should be discussed with and approved by the teacher beforehand. The project is due at the end of the course and can be submitted via YouTube or Vimeo link or via the Research Catalogue.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> ▪ incorporation of the relevant audiovisual methods in relation to your own research practice ▪ communication of ideas/thoughts through the audiovisual medium ▪ recording techniques (e.g. good quality audio and video) 	
Grading system:	Pass / Fail	

Language: English
Schedule, Time, Venue: T.b.a. via Asimut
Registration: Via Osiris between 1 – 15 November
Information: Siamak Anvari (s.anvari@koncon.nl)

Course title:	Basso Continuo in Performance	<i>Connected focus areas</i> 1. Art of Interpretation 4. Creative Practice
Osiris course code:	KC-M-EL-BC1	
Course content:	<p>Basso continuo is not a skill limited to the baroque, but one that has implications for the development of music up until the current day. In this elective the focus will be on the practical, theoretical and stylistic skills required for realizing figured and non-figured bass lines in a historically appropriate manner, and the benefits for today's musicians from all genres. We will focus on music from the beginning of the 17th until the end of the 18th century including historical and stylistic developments related to this period. You 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>	
Objectives:	<p>At the end of the course, you will:</p> <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	
Duration:	Second semester, 10 lessons of 2 hours	
Prerequisites:	This course is open to all master students. 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:	<ol style="list-style-type: none"> 1) active class participation 2) preparation and demonstration of practical keyboard assignments 3) completion of a small research project in which you demonstrate an understanding of the materials addressed during this elective 4) final practical exam in which you demonstrate a sufficient level of basso continuo skills 	
Grading system:	Qualifying results	
Language:	English	
Time/venue/schedule:	T.b.a. via Asimut	
Registration:	Via Osiris between 1 – 15 November	
Information:	Kathryn Cok (k.cok@koncon.nl)	

Course title:	Creative Performance Practices: Expression in 19th and early 20th century performance	<i>Connected focus areas</i> 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 you 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> <ol 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 you and the other 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 your 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 your artistic beliefs, knowledge and identities; ▪ consider new understandings of modes of musical performance, interpretation and analysis. 	
Type of course:	Elective	
Level:	Master	
Duration:	Second semester, 10 sessions of 2 hours	
Numerus fixus:	12 students	
Prerequisites:	This course is aimed at Master students from the Classical Music, Early Music (especially string players, pianists, woodwind players, chamber ensembles and conductors), Conducting and Vocal Departments.	
Teachers:	Stefan Petrovic, Emlyn Stam	
Credits:	3 ECTS	
Literature:	You will be assigned short readings and listening materials pertinent to the lectures/workshops. You should bring relevant repertoire you 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, this entails active participation in discussions and debates and evidence of your willingness to experiment in the repertoire you bring to the course.	
Type of grading:	Pass / Fail	
Language:	English	
Schedule/time/venue:	T.b.a. via Asimut	
Registration:	Via Osiris between 1 – 15 November	
Information:	Stefan Petrovic (stefanpetrovic.music@gmail.com); Emlyn Stam (emlynstam@gmail.com)	

Course title:	District Musicians/De Wijkmuzikanten	<i>Connected focus areas</i> 3. Music in Public Space
Osiris course code:	KC-M-EL-MC	
Course content:	This course aims to prepare you for work as a local area musician in a team environment. You will focus on improving your practical skills like creative, innovative ways to communicate, with and without your instrument, and techniques to make audiences participate in performances. As a Master student, you join De Wijkmuzikanten from the second semester. You will participate in small-scale projects of your choice and work on a bigger neighbourhood performance. You can also come with own suggestions for projects, get coaching in carrying them out and make use of De Wijkmuzikanten resources.	
	What does a semester with De Wijkmuzikanten look like?	
	<ol style="list-style-type: none"> 1. Information on the concept of the district musician, a versatile ambassador for music in a local area 2. Background of district orchestra De Wijkmuzikanten: history, working methods like presentation techniques for new audiences and educational approach in performances 3. Exploring your own motivation of making music 4. Research of target audience(s) and/or participants 5. Meeting/creating with target group 6. Performing: Possible on several occasions and locations in local places: elderly homes, hospital, schools and theaters, anything is possible 7. Evaluating: Individual feedback, group evaluation & discussion 8. Possibility of developing and leading your own musical program and/or activity 	
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to design and perform a musical programme to improve the understanding and appreciation of classical music within a local area and specific target audiences; ▪ have an advanced understanding of performing and communicating with various audiences; ▪ are able to explore your own repertoire (main subject) and artistic vision in diverse ways and for new audiences. 	
Type of course:	Elective	
Level:	Master	
Duration:	Second semester	
Prerequisites:	For all master students with passion to bring music locally.	
Teachers:	Vivian de Graaff and external experts	
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:	Group lessons, rehearsals, and performances in the local area.	
Assessment:	Assessment criteria: <ul style="list-style-type: none"> ▪ Attendance ▪ Group dedication ▪ Development of communicative skills ▪ Professionalism ▪ Innovative and artistic view 	
Grading system:	Pass / Fail	
Language:	English and Dutch	
Schedule/time/venue:	T.b.a. via Asimut	
Registration:	Via Osiris between 1 – 15 November	
Information:	Get inspired by our previous projects: watch Documentaire Orkest Morgenstond on YouTube; check our Facebook and Instagram for more photo's and video's (De Wijkmuzikanten).	

Send an email to Vivian@wijkmuzikanten.nl to get in touch with us for questions and sharing ideas/thoughts.

Course title:	Essential Writing and Research Skills	<i>General research skills course</i>
Osiris course code:	KC-M-EL-EWRS	
Course content:	<p>This course will give you the opportunity to practice and improve your writing skills in English while developing your approach to academic research. The class is designed to help non-native English speakers (or native speakers with writing challenges) to improve achieve their research objectives through effective planning, organization and written communication. Overall, this will help you to better articulate your ideas and thereby produce written work more representative of a Masters level. This goal will be achieved primarily through a combination of short assignments, group sessions, and writing conferences where critical feedback will be given regarding your 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.</p>	
Objectives:	<p>At the end of the course, you will:</p> <ul style="list-style-type: none"> ▪ have increased your ability to write in English at an academic level by improving the focus and organization of your ideas; strengthening your command of sentence structure, punctuation, and grammar; expanding your vocabulary; and developing your revision skills by proof-reading, editing, and revising your own work as well as the work of others; ▪ have improved your research skills with regards to accessing both online and offline sources; ▪ be able to organize and formally cite your 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 your work on the Research Catalogue or as a traditional document. 	
Type of course:	Elective	
Level:	Master	
Duration:	Second semester, 10 lessons of 2 hours	
Numerus fixus:	20 students, a minimum requirement of a B2 in English, especially with regards to your writing abilities.	
Teachers:	Tom Aldrich	
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>Strunk, William Jr. and E.B. White. The Elements of Style. (any edition)</p> <p>Wallwork, Adrian. English for Academic Research: Writing Exercises. New York: Springer, 2013.</p> <p>Other articles, essays, and course materials will be provided by the lecturer.</p>	
Work forms:	Group lesson	
Assessment:	<p>You are required to complete various assignments, which will include the development of formal academic writing skills. You will be expected to prepare a concise description of your research in the form of a portfolio. From this, and the other mentioned coursework, you will receive constructive and critical feedback — both from your classmates and your teacher.</p>	

Assessment criteria (assignments):

- coherence and incisiveness of thought
- use of sources
- language and tone
- clarity of written discourse
- logic, relevance, and strength of argument

Grading system:

Pass / Fail

Language:

English

Schedule/time/venue:

T.b.a. via Asimut

Registration:

Via Osiris between 1 – 15 November

Information:

Tom Aldrich (t.aldrich@koncon.nl)

Course title:	Franco-Flemish Polyphony (joint course with the Alamire Foundation)	<i>Connected focus areas</i> 1. Art of Interpretation
Osiris course code:	KC-M-EL-FP-20	
Course content:	This is a joint international course offered in collaboration with the Alamire Foundation in Leuven (BE). In this course you will perform polyphony of the Franco-Flemish school, by composers such as Josquin, Willaert, Ockeghem, De la Rue, etc., from original sources of ca. 1500. You will receive coaching sessions in notation, solmisation, improvised counterpoint and repertory at the KC with Isaac Alonso de Molina, plus masterclasses with Stratton Bull (artistic director of Cappella Pratensis), including an intensive 3-day project in the 'House of Polyphony', Leuven. You will also work on a research assignment towards the end of the course, such as a transcription of a piece, preparation of facsimiles for performance etc. For this assignment you can use the Alamire 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	
Duration:	10 sessions of 2 hours, 3 masterclasses and an intensive 3-day project	
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:	<ol style="list-style-type: none"> 1) Participation and preparation: as most of the work takes the form of ensemble singing, attendance is required. You are expected to practice and prepare the repertory. 2) Research assignment. <p>Assessment criteria (research assignment):</p> <ul style="list-style-type: none"> ▪ insight and understanding of course content ▪ relationship of course content and your own practice <p>Both 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 between 1 – 15 November	
Information:	Isaac Alonso de Molina (i.alonsodemolina@koncon.nl)	

Course title:	Historical Acting Techniques for Musicians: Imagination, Memory, Embodiment	<i>Connected focus areas</i> 5. Beyond Discipline
Osiris course code:	KC-M-EL-HTM	
Course content:	<p>This course introduces the student to techniques and principles of historical acting (1680-1930) with an emphasis on the performance style of the long 18th century. Declamation skills, gestures and stage postures will be trained using historical sources, not only to increase our understanding of the past, but as a way of opening up possibilities in performance today. The course is open to everyone but is of special interest to vocal students and instrumentalists from the Early Music department. We warmly welcome students from any department who want to explore an expressive physical performance style that is centred in the body.</p> <p>Topics to be covered include:</p> <ul style="list-style-type: none"> ▪ the generation of affect in the performer's body, by working 'inside out' and 'outside in'. <i>How can I more effectively express what I feel? How can I learn to feel what I want to express at the moment that I need it?;</i> ▪ the declamation of poetry with gestures and vocal colours; the free use of the voice, and the management of vocal slides and the monotone; ▪ stage gestures and postures; transitions from one affect to another, expressed throughout the entire body: facial expression, hands, positions of the feet. <p>The course offers 26 hours of practical teaching which will be supplemented by weekly optional 'workshops' of one hour. These workshops are voluntary but highly recommended, and are available to all course participants who sign up in advance. The practical lessons, which are obligatory, will vary in format from intensive longer sessions to facilitate embodiment interspersed with shorter 'refresher' sessions. Students will also be encouraged to translate their newly-found acting skills to their musical practice, in short experimental presentations to the class.</p>	
Objectives:	<p>At the end of this course, you will be able to:</p> <ul style="list-style-type: none"> ▪ draw on a new set of embodied acting experiences when performing music. By filling the imagination with new images and feelings, you will create a space for playful experimentation in your practice both as an actor and a musician. The course also helps you to feel freer on stage, and to build confidence in public speaking; ▪ prepare and analyse new musical pieces in a rhetorical manner; ▪ identify affects and to imagine how to express them. 	
Type of Course:	Elective	
Level:	Master	
Duration:	Second semester, 26 hours of practical teaching plus weekly workshops of one hour	
Numerus fixus:	15 students	
Teachers:	Laila Cathleen Neuman, João Luís Paixão, João Santos, Jed Wentz	
Credits:	3 ECTS	
Literature:	Gilbert Austin, <i>Chironomia</i> (1806) Aaron Hill, <i>The Art of Acting</i> (1754) Johannes Jelgerhuis, <i>Theoretische Lessen over de Gesticulatie en Mimiek</i> (1827) John Walker, <i>The Melody of Speaking Delineated</i> (1787)	
Work forms:	Group lessons, workshops, individual study.	
Assessment:	Assessment is based on active participation and attendance as well a final student presentation, in which you will perform a text of your own choosing demonstrating techniques learned in the class.	
Grading system:	Pass / Fail	
Language:	English	
Schedule/time/venue:	T.b.a. via Asimut	
Registration:	Via Osiris between 1 – 15 November	
Information:	Jed Wentz j.a.wentz@kunsten.leidenuniv.nl	

Course title:	Improvisation: From Score to Creation. A European Joint Module	<i>Connected focus 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. This module has been developed in the framework of the European METRIC (Modernising European Higher Music Education through Improvisation) project on improvisation (see http://metricimpro.eu). The module presents multiple approaches to improvisation inspired by the repertoire.</p> <p>Projects within the module start from a reference/stimulus (a score, a film, a composition, a musical structure) and move towards an improvised creation. You will explore both solo improvisation and ensemble interaction. This course encourages creativity and the development of a personal voice.</p>	
Objectives:	<p>At the end of the course, you will have:</p> <ul style="list-style-type: none"> ▪ broadened your perspectives as a performer; ▪ explored different performance perspectives by means of improvisation (making the connection between formal insight and expression); ▪ acquired ownership of tonal/modal languages, forms and modes of expression; ▪ experienced different international pedagogical approaches. 	
Type of Course:	Elective	
Level:	Master	
Duration:	Second semester, 8 sessions of approx. 3 hours plus final concert	
Numerus fixus:	12 students	
Prerequisites:	Previous experience in improvisation recommended.	
Teachers:	David Dolan (Guildhall School of Music and Drama), Bert Mooiman (Royal Conservatoire The Hague), Yves Senden (Royal Conservatoire Antwerp)	
Credits:	3 ECTS	
Literature:	T.b.a.	
Work forms:	<p>Local teachers: group sessions of (average) 3 hours</p> <p>Visiting teachers: group sessions of (average) 3 hours + possibilities for further individual coaching</p>	
Assessment:	<p>1) 80% Attendance</p> <p>2) Self-reflection</p> <p>3) Collaborative concert: at the end of the course you will perform in a collaborative concert in which at least one of the ideas provided in the sessions will be used. The concert consists of group improvisations in which also individual initiative has to be visible. The concert will be recorded on video.</p> <p>The final mark will be based on the assessment of the video registration by the 'local' teacher plus the visiting teachers, and the quality of your self-reflection + attendance results (80%). The assessment will be guided by the main categories of the METRIC assessment criteria:</p> <ul style="list-style-type: none"> ▪ musicality; ▪ performance; ▪ collaborative/ solo skills; ▪ stylistic awareness. 	
Grading system:	Numeric results	
Language:	English	
Schedule/time/venue:	T.b.a. via Asimut	
Registration:	Via Osiris between 1 – 15 November	
Information:	Bert Mooiman (B.Mooiman@koncon.nl)	

Course title:	An Improvisatory Approach to Scores	<i>Connected focus areas</i> 1. Art of Interpretation
Osiris course code:	KC-M-EL-IAS	
Course content:	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 you will be invited to explore the implications of such evidence in your own playing or singing. The focus of the course is on nineteenth-century music, but the principles extend to earlier music as well. You are expected to work actively on repertoire that will be chosen by mutual agreement.	
Objectives:	At the end of this course, you will have: <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	
Duration:	Second semester, 10 lessons of 2 hours	
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'). 	
	Assessment criteria (presentation): <ul style="list-style-type: none"> ▪ accuracy of information ▪ presence of a critical approach ▪ relation between explanation and performance ▪ convincingness of the musical presentation 	
Grading system:	Pass / Fail	
Language:	English and Dutch	
Schedule/time/venue:	T.b.a. via Asimut	
Registration:	Via Osiris between 1 – 15 November	
Information:	Bert Mooiman (b.mooiman@koncon.nl)	

Course title:

Osiris course code:

Course content:

Jazz (R)Evolution

KC-M-EL-JR

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 you to think about your own music and its potential to change musical and social life, by exploring examples of activism through jazz performance. Jazz musicians like Ornette Coleman, Albert Ayler, Charles Mingus, Cecil Taylor and Hermeto Pascoal have raised awareness for political and social aspects of music and of jazz in particular. Free Improvisation, harmolodics and instant composing were developed as new tools for improvisation and new ways of musical interaction.

There will be focus on the musical material and techniques used, the social context in music history and the influence of other cultures on the development of jazz and improvised music. The course will include listening to and analysis of different historical musical examples and live/online encounters with important living artists such as Amina Claudine Myers or David Murray. An ensemble will be formed with the students wherein the historical and musical knowledge learned will be put into musical practice.

The elective is intended for students who aim to complete a performing approach with relevant historical knowledge and reflective skills and link those to creative practice.

Objectives:

At the end of this course, you will:

- be aware of the historical, social and political relevance of music;
- are able to engage with and critique the meanings and uses of jazz and other African American music within social and political debates;
- 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).
- understand the influences of different cultures on jazz and improvised music;
- have learned about different improvisation techniques and how to apply them;
- have performed in a group and used musical influences of your own cultural background as well as others.

Type of Course:

Elective

Level:

Master

Duration:

Second semester

Teachers:

Tony Overwater and Loes Rusch

Credits:

3 ECTS

Literature:

T.b.a.

Work forms:

Reflective listening and reading sessions, presentations with active student participation, panel discussions, ensemble playing.

Assessment:

- 1) Reading of literature and active participation in the discussions and performances.
- 2) Class presentations of the assigned readings and moderation of class discussion.
- 3) Artistic project. This can be, for example, a (recorded) performance, a paper (3.000 words), a recording (approx. 10 minutes) with a 600-word explanation, a composition, etc. For this project you will first write a proposal in which you show sufficient connection to the course theme. After approval of your proposal you will execute and present your project as proposed.
- 4) Attendance results (80% attendance required) and compulsory participation at group performances.

*Connected focus areas***3. Music in Public Space****4. Creative Practice****5. Beyond Discipline****9. Music Theory & Aural Skills**

Assessment criteria:

- development throughout the course (reflective skills, rehearsal techniques, musical communication, presentation and writing skills, historical knowledge);
- individual and team performance within the ensemble.

Grading system:

Pass / Fail

Language:

English and Dutch

Schedule/time/venue:

T.b.a. via Asimut

Registration:

Via Osiris between 1 – 15 November

Information:

Tony Overwater (t.overwater@koncon.nl), Loes Rusch (l.rusch@koncon.nl)

Course title:	MMus COMPOSITION / MusicMultimedia Elective	<i>Connected focus areas</i> 4. Creative Practice 5. Beyond Discipline
Osiris course code:	KC-EL-MM	
Course content:	<p>The aim of the course is to introduce 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 different historical paradigms of multimedia. From the so-called synaesthetic approach of the early 20th century, through Dada, structuralism to post-Internet art. Both historical and contemporary examples will be given side by side, especially focusing on the relation between music and the other media. A system of analysis will be introduced early in the course, that looks at a way of comparing the relation of media, and this will be used throughout the course as a way of discussing examples. There will be some discussion of techniques and tools, for creating audio-visual work. Sometimes there will be workshop situation created, to focus on hardware or software that the class might be interested in.</p>	
Objectives:	<p>At the end of the course, you will:</p> <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	
Duration:	Second semester	
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:	Some assignments will be given during the course, including making short music video clips, with whatever means the student is able. And there is a further assignment of giving a 20-minute presentation on a multimedia subject of the student's choice.	
Grading system:	Pass / Fail	
Language:	English	
Schedule/time/venue:	T.b.a. via Asimut	
Registration:	Via Osiris between 1 – 15 November	
Information:	Yannis Kyriakides (y.kyriakides@koncon.nl)	

Course title:	MMus MUSIC EDUCATION ACCORDING TO THE KODÁLY CONCEPT / Course Music Education according to the Kodály Concept	<i>Connected focus areas</i> 8. Educational Settings
Osiris course codes:	KC-M-EL-KC	
Course content:	<p>A practical and theoretical course that consists of three main elements: methodology, musicianship and music teaching repertoire. International guest teachers will be invited at least twice a year. We will study music teaching strategies in the 18th, 19th and 20th centuries, with a focus on Kodály inspired music education. The course is open for singers, instrumentalists and classroom (music) teachers.</p> <p>Methodology</p> <p>Music Education According to the Kodály Concept forms the basis of the methodology classes. The starting point is making music (sound). Then awareness (understanding) and practicing (exercise) can lead to musical literacy. The process of learning is brought in relation to your own teaching practice. You develop your teaching materials through pedagogical research and evaluation.</p> <ul style="list-style-type: none"> ▪ Musicianship: a group lesson on the development of practical musicianship skills, analytical hearing and musical imagery. Students practice their own musicianship skills needed for teaching, through singing and performing. ▪ Techniques used in Kodály music teaching are learned: relative solmisation, hand signs and rhythm language. ▪ Music teaching repertoire: practical workshops with many musical activities that are ready to use in classroom music teaching or instrumental music teaching situations. Students learn a repertoire of musically interesting songs and games. 	
Objectives:	<p>At the end of the course, you will:</p> <ul style="list-style-type: none"> ▪ have a basic understanding of and are able to teach music to children according to the Kodály philosophy; ▪ have an understanding of historical and pedagogical background of teaching music; ▪ have an understanding of the musical learning process and are able to design music lessons in small and logical steps that lead to quality music making and understanding of music by children from the earliest ages; ▪ are able to transfer musical content and musicality by means of your own voice, and are aware of the possibilities and impossibilities of the child's voice at certain ages; ▪ are 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; ▪ are able to translate sound into music notation, and to understand musical structure and form; ▪ have developed polyphonic skills to divide between the different layers of attention needed in musical activities and teaching music. You can translate these skills into lessons for children; ▪ are able to integrate the theory and musicianship 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	
Duration:	Academic year. 8 Saturdays of 7 hours and 2 study weekends	
Numerus fixus:	25 students	
Prerequisites:	Special interest in music education	
Teachers:	Daniel Salbert, Patricia Wisse, Tim Tomassen, Anouk Vinders, Suzanne Konings international guest teachers László Nemes (Kodály Institute Kecskemét) and Lucinda Geoghegan (National Youth Choir of Scotland)	

Credits: 6 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: Evaluation of methodology assignment at the end of the course. The assignment contains 25 song analyses and / or 25 other type of materials to be used in your own music lessons.

Assessment criteria for the collected material:

- using tools such as solfa and rhythm language in a correct and useful way
- logical reasons for choosing the repertoire in relation to the students own teaching situation

The materials may be chosen for different contexts and levels, for example early years music education or older beginners, and within different music education situations such as classroom music education or instrumental / vocal teaching or choral education. This context should be made clear by the choice of materials as well.

Grading system: Pass / Fail

Language: English

Schedule/time/venue: **Please note that this course takes place in the academic year 2023-2024!**

Dates will be published on www.muzeikalsvak.nl.

Registration: Via Osiris between 1 – 15 November

Information: Suzanne Konings (s.konings@koncon.nl)

Course title:	MMus THE MUSICIAN EDUCATOR / The Art of Practicing	<i>Connected focus areas</i> 6. Musical Training, Performance and Cognition 8. Educational Settings
Osiris course code:	KC-M-EL-TAP	
Course content:	<p>The main activity of a musician is practice. In this course you will learn about how to practice and how to teach others to practice. The seminars present theories on motor learning, motivation, and self-regulation and applies these to your practice room as well as to your teaching studio. The aim is that you will understand how you and/or your students can work with goals, be confident and intrinsically motivated and approach practicing in an exploratory way. The course will include lectures, exercises, room for practical exploration and group discussion.</p>	
Objectives:	<p>At the end of the course, you will:</p> <ul style="list-style-type: none"> ▪ have knowledge of musicians' motor learning; ▪ have knowledge of methods and strategies that are important for practicing; ▪ have experienced your own way of explorative, self-reflective practicing; ▪ are able to apply the above in a teaching context. 	
Type of course:	Elective (compulsory for The Musician Educator students)	
Level:	Master	
Duration:	Second semester, 10 lessons of 2 hours	
Numerus fixus:	12 students (including The Musician Educator students)	
Teacher:	Susan Williams, Bastiaan van der Waals	
Credits:	3 ECTS	
Literature:	<p>Wulf, G. (2007). Attention and Motor Skill Learning. Champaign: Human Kinetics Publishers. Wulf, G. and Mornell, A. (2008). Insights about practice from the perspective of motor learning: a review. Music Performance Research, volume 2, 1-25</p> <p>Davids, K., Button, C. and Bennett, S. (2008). Dynamics of Skill Acquisition: a constraints-led approach. Champaign: Human Kinetics Publishers.</p> <p>Williams, s. (2017) Quality Practice</p>	
Work form:	Group lessons, seminars	
Assessment:	<p>Participation/attendance. 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 or more of the topics covered during the course can be applied in teaching.</p> <p>Assessment criteria presentation:</p> <ul style="list-style-type: none"> ▪ degree of theoretical and practical understanding of the course material ▪ clarity, relevance, and viability of the example ▪ creativity and innovation ▪ quality of presentation 	
Grading system:	Pass / Fail	
Language:	English	
Schedule/time/venue:	T.b.a. via Asimut	
Registration:	Via Osiris between 1 – 15 November	
Information:	Adri de Vugt (a.devugt@koncon.nl)	

Course title:	MMus NEW AUDIENCES AND INNOVATIVE PRACTICE / Introduction to Project Management	<i>Connected focus areas</i> 3. Music in Public Space 5. Beyond Discipline
Osiris course code:	KC-M-EL-IPM	
Course content:	<p>This module seeks to prepare the students to design their Professional Integration Activity (PIA). 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 their Professional Integration Activity (PIA). In these five seminars students will be taught to create the following components that together will form a project plan: how to define and create value, how to define short term and long term goals, how to make a product based planning, how to make a budget, how to make a risk analysis, how to design a prototype/pilot for the PIA and a test for this prototype/pilot and how to communicate your PIA.</p>	
Objectives:	<p>At the end of this course, you will be able to:</p> <ul style="list-style-type: none"> ▪ demonstrate an understanding of a variety of project management topics; ▪ formulate your own professional integration goals; ▪ create a brief description of your professional integration activity (BDPIA). 	
Type of course:	<p>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, Composition, Music Education According to the Kodály Concept, National Master Orchestral Conducting, and Ensemble Singing)</p>	
Level:	Master	
Duration:	First semester, 5 seminars of 2 hours	
Teachers:	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:	<p>Cutler D. (2010) <i>The savvy musician</i>. Pittsburg: Helius Press (ISBN-13: 978-0-9823075-0-2)</p> <p>Online course reader.</p>	
Work forms:	Seminars, tutorials, assignments	
Assessment:	<p>After every seminar you will be given an assignment. There is a total of five assignments (equally weighted):</p> <ul style="list-style-type: none"> ▪ BDPIA (Brief Description of Professional Integration Activities) ▪ Product Based Planning and Risk Log ▪ Budget ▪ Design of Prototype/Pilot and test ▪ Pitch <p>The BDPIA will become part of the Master Project proposal.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> ▪ Being able to give a clear description of the deliverable of the PIA ▪ Being able to describe short-term and long-term goals of the PIA ▪ Being able to describe the values created by the PIA ▪ Giving evidence of a coherent relation between the three domains of the Master Project (artistic development, research and professional integration) ▪ Creating a budget ▪ Making a product-based planning ▪ Designing a pilot/prototype ▪ Formulating a message for a specific receiver and with a specific objective 	
Grading system:	Numeric	
Language:	English	
Schedule/time/venue:	Please note that this course takes place in the academic year 2023-2024!	
Registration:	Via Osiris between 1 – 15 November	
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)	

Course title:	MMus NEW AUDIENCES AND INNOVATIVE PRACTICE / Music & Dementia	<p><i>Connected focus areas</i></p> <p>3. Music in Public Space</p> <p>4. Creative Practice</p>
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. <p>The reflective skills to deal with the challenges of this kind of musical interaction both individually and as a team player.</p>	
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	
Duration:	Second semester. 3 introductory workshops (3 hours), eight sessions (3 hours) in a Residential Home in The Hague.	
Prerequisites:	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

Both assessments need to be passed in order to pass this course.

Grading system:

Pass / Fail

Language:

Dutch

Schedule/time/venue:

T.b.a. via Asimut

Registration:

Via Osiris between 1 – 15 November

Information:

Isa Goldschmeding (i.goldschmeding@koncon.nl)

Course title:	MMus NEW AUDIENCES AND INNOVATIVE PRACTICE / Performance & Communication	<i>Connected focus areas</i> 6. Musical Training, Performance & Cognition 5. Beyond Discipline
Osiris course code:	KC-M-EL-PCA	
Course content:	<p>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.</p>	
Objectives:	<p>At the end of this course, you are able:</p> <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 extent 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	
Duration:	Twelve laboratories plus a two-day intensive	
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:	<p>Tan S. Pfordresher 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 Jonker, R. (2021) <i>What is the word – when musicians speak</i>, Research Catalogue</p>	
Work forms:	Laboratory, tutorial, individual study	
Assessment:	<p>Participation and a presentation (pass/fail) that demonstrates acquired insights and skills. The presentation will take place in mid-June.</p> <p>Assessment criteria:</p> <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:	Both assessments need to be passed in order to pass this course. Pass / Fail	
Language:	English	
Schedule/time/venue:	T.b.a. via Asimut	
Registration:	Via Osiris between 1 – 15 November	
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)	

Course title:	MMus NEW AUDIENCES AND INNOVATIVE PRACTICE / ProMiMiC (Meaningful Music in Healthcare)	<i>Connected focus areas</i> 3. Music in Public Space 4. Creative Practice
Osiris course code:	KC-M-EL-MIM-20	
Course content:	<p>Meaningful Music in Health Care 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	
Duration:	1 taster workshop (3 hour), 9 training sessions (2 hours), observation (4 hours), internship (5 days), rehearsals and musical preparation (25 hours)	
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 Bases 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:	<p>1) Attendance of training sessions: 80% attendance.</p> <p>2) Self-reflective report</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> ▪ Articulating acquired insights during the MiMiC project participation ▪ Reflection on how this project will influence your musicianship and professional development <p>3) Completed internship</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> ▪ 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 <p>All assessments will have to be passed in order to pass this course.</p>
Grading system:	Pass / Fail
Language:	Dutch
Schedule/time/venue:	T.b.a. via Asimut
Registration:	Via Osiris between 1 – 15 November
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)

Course title:	MMus NEW AUDIENCES AND INNOVATIVE PRACTICE / Socially Engaged Artistic Practice	<i>Connected focus areas</i> 3. Music in Public Space 4. Creative Practice
Osiris course code:	KC-M-EL-SEA	
Course content:	<p>Where do you stand in society as a musician? Can you engage with society as an artist? This course is about This course offers ways to explore how you as a musician can 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.</p> <p>At the end of the term, a peer-assessment will take place with your fellow students in laboratory sessions.</p>	
Objectives:	<p>At the end of this course, you will be able to:</p> <ul style="list-style-type: none"> ▪ find ways to use your own artistic practice 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	
Duration:	10 laboratories and 1 artistic intervention/project	
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:	4 ECTS, of which 3 ECTS can count as a Master Elective	
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.passthesound.org</p> <p>Smilde, R. (2009) Musicians as lifelong learners- discovery through biography Eburon Delft</p>	
Work forms:	Laboratory, tutorial, field study, workshops, individual study and individual coaching	
Assessment:	Participation and a written self-reflection, submitted at the end of the course, which draws on personal learning and peer feedback.	
	<p>Assessment criteria (self-reflection):</p> <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 	
	Both assessments need to be passed in order to pass this course.	

Grading system: Pass / Fail
Language: English and/or Dutch
Schedule/time/venue: T.b.a. via Asimut
Registration: Via Osiris between 1 – 15 November
Information: Isa Goldschmeding (i.goldschmeding@koncon.nl)

Course title:	Music since World War II	<i>Connected focus areas</i> 1. Art of Interpretation 7. Aesthetics & Cultural Discourse
Osiris course code:	KC-M-EL-MWW	
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.	
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 World War II. 	
Type of course:	Elective	
Level:	Master	
Duration:	Second semester, 10 lessons of 2 hours	
Numerus fixus:	15 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%) An assignment follows from each lesson. These assignments can be found in Teams. 80% of the assignments have to be successfully completed to pass the course.	
Grading system:	Pass / Fail	
Language:	English	
Schedule/time/venue:	T.b.a. via Asimut	
Registration:	Via Osiris between 1 – 15 November	
Information:	Patrick van Deurzen (P.vanDeurzen@koncon.nl)	

Course title:	<i>Music & Co. Themes and perspectives for the music to-come</i>	<i>Connected focus area</i> 7. Aesthetics & Cultural Discourse
Osiris course code:	KC-M-EL-M&CO	
Course Content:	<p><i>What does the future hold for us? How will music cope with the current societal transformations and demands? Will it close within its old boundaries or will it become a decentralized 'sonic flux' circulating through the veins of the globe, and if so, how can we hold this future?</i></p> <p>This course invites student professionals in the music sector (composers, performers, and educators) to reflect together on the future of music, through a series of themes that in recent years have imposed themselves inside and outside academic debates and are, already today, shaping curriculum, careers, and artistic choices. As musical barriers have crumbled down, we need to perceive our practices as a part of a larger cultural horizon. It is therefore vital for the music field to critically engage with major concepts discussed in neighboring sectors; to understand and learn about their ideologies and to reflect over their ethical-political implications. The relations between music and gender, music and race, music and decolonization, music and politics, music and religion/secularization, as well as (music and) marketization, audience development, media and technology, sustainability, health and wellbeing, need to be cautiously and patiently integrated into our horizon and cannot be anymore dismissed or considered secondary to our music life. The stakes here are high, as music doesn't simply mirror its surroundings but has the power to shape and transform them. And therefore, our responsibility towards these issues is bonded to our questioning. Only by sharing perspectives, disentangling conflicting views, understanding disagreements, and accepting irreducible differences, we will be able to 'play our part' in the music <i>to-come</i>. The course is designed to be a participatory introduction to contemporary themes surrounding music. Nevertheless, to maintain bibliographical and debating focus, a narrower area of investigation will be defined together with the students, according to their specific interests and concerns.</p>	
Objectives:	<p>At the end of the course the students should:</p> <ul style="list-style-type: none"> ▪ have a broader and contextualized understanding of the different roles, functions, and positions of music in contemporary society; ▪ have developed a sensibility for inter and cross-disciplinarity; ▪ have a broader understanding of the ethical and social impact of their artistic profession; ▪ be able to question their own ideology and value system regarding music creation, production, and consumption; ▪ be able to approach and discuss a variety of literature from different disciplines; summarize and define key concepts; articulate coherent arguments; and draw links between the different texts; ▪ have improved their critical thinking, and analytical skills and have gained conceptual tools for self-reflection. 	
Type of course:	Elective	
Level:	Master	
Duration:	10 weekly meetings, 2 hours, 2 nd semester	
Numerus fixus:	8 students	
Prerequisites:	This course requires a good command of English (≈ B1 in CEFR).	
Teachers:	Cristiano Viviani	
Credit points:	3 EC	
Literature:	<p>To explore different thematic areas, each student will be guided and invited to select <u>only some extracts</u> from a wide list of books and articles provided in advance of every session. Here are just some examples:</p> <ul style="list-style-type: none"> ▪ Allen, A.S. (2019). <i>Sounding Sustainable; or, The Challenge of Sustainability</i> in T. J., Cooley, <i>Cultural Sustainabilities Music, Media, Language</i>. University Ill. Press. 	

- Burgh, T. W. (2019). *Is God funky or what? Black biblical culture and contemporary popular music*. New York, Peter Lang Publishing Inc.
- Cage J. (2017). *The future of Music: Credo* in C., Cox, and D., Warner, *Audio culture: readings in modern music*. (Revised), Bloomsbury Academic.
- Currie, J. (2014). *Music and Politics*, in T., Gracyk, A., Kania, *The Routledge companion to philosophy and music*. London: Routledge.
- Green, L. (2009). *Music, Gender, Education*. Cambridge, GBR, Cambridge University Press.
- Hennion, A., Levaux, C. (2021). *Rethinking music through science and technology studies*. Abingdon, Oxon; New York, NY. Routledge.
- Kramer, L. (2007). *Why classical music still matters*. Berkeley, University of California Press.
- Roberts, D. (2010). *Music and religion: reflections on cultural secularization*, in E. D. L., Fuente, *Philosophical and cultural theories of music*. Leiden, Brill.
- Sloboda, J.A. (2013). *Musicians and their live audiences: dilemmas and opportunities*. Understanding Audiences.
- Sunderland, N., Lewandowski, N. (2018). *Music, health and wellbeing: exploring music for health equity and social justice*. Springer London, United Kingdom, Palgrave Macmillan.

(Students will be also invited to find for themselves alternative texts and materials, such as video, audio, and images which can trigger and complement a reflection around the debated themes).

Work forms: Lectures, student presentation and collective debate, reading assignments

Assessment: The final Assessment will be based upon:

- Attendance (minimum 8 session out of 10)
- Participation during collective debates - (20% final asses.)
- Presentation and critical discussion of a chosen text/s - (30% final asses.)

The text/s presentation comprise of:

1. A brief summary
 2. A contextualization of the text in relation to the themes debated
 3. A specific conceptual focus chosen by the student, clarifying the author's argument and perspective and developing on personal insights.
- Collaborative writing of a 'Music Manifesto' - (20% final asses.)
 - Written essay (between 2.000 and 2.500 words) which draws on personal learning - (30% final asses.)

Sort of grading: Pass / Fail

Language: English

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

Registration: Via Osiris between 1 – 15 November

Information: Cristiano Viviani, email: c.viviani@koncon.nl

Course title:	Performance Practice 1850-1950	<i>Connected focus 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'. Through comparisons of early and modern recordings and contextual information on the performance practice of 1850-1950 we will explore stylistic interpretations.	
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	
Duration:	Second semester, 10 sessions of 2 hours	
Numerus fixus:	20 students	
Teacher(s):	Kolja Meeuwsen	
Credits:	3 ECTS	
Literature:	A Performer's Guide to Music of the Romantic period, ABRSM Publishing. R. Philip - Early recordings and musical style, R. Philip - Performing music in the age of recording, L. Auer - Violin playing as I teach it (ch 11 style), J. Hofmann - Playing piano' (ch 11 style), Read & Welch - From tinfoil to stereo.	
Work forms:	Group lesson	
Assessment:	Assessment for the course is based on your active participation (attendance results min 80%) and a presentation on a self-chosen topic with clear relation to the course content showing your historical understanding.	
Grading system:	Pass / Fail	
Language:	English	
Schedule/time/venue:	T.b.a. via Asimut	
Registration:	Via Osiris between 1 – 15 November	
Information:	Kolja Meeuwsen (k.meeuwsen@koncon.nl)	

Course title:	Remedial Writing Workshop	<i>General research skills course</i>
Osiris course code:	KC-M-EL-RWW	
Course content:	<p>This course is designed to assist students in overcoming serious obstacles and gaining confidence with the ability to write in English. In contrast to the Essential Writing and Research Skills course, this class is intended for students with significant gaps in their basic English writing skills. The course will review principles of sentence construction, grammar, and syntax, and help to build students' vocabulary. While keeping these fundamental goals in mind, the course will also ensure that students acquire a basic ability to research and cite sources in an appropriate way. Issues such as paragraph construction, idea formation, and argumentation will be addressed in tandem with the mechanics of writing.</p>	
Objectives:	<p>At the end of the course, you will:</p> <ul style="list-style-type: none"> ▪ have improved your skill and confidence in expressing yourself in written English ▪ have a better awareness of key areas in your acquisition of English that require attention ▪ have a greater knowledge of the vocabulary that must be mastered to effectively discuss your research ▪ have an adequate understanding of citation and how it applies to your specific research context 	
Type of course:	Elective	
Level:	Master	
Duration:	Second semester, 10 sessions of 2 hours	
Numerus fixus:	15 students	
Prerequisites:	This course is aimed at M1 students	
Teachers:	Tom Aldrich	
Credits:	3 ECTS	
Literature:	<p>Readings, exercises, and other content will be provided on a weekly basis by the lecturer.</p> <p>Suggested reading:</p> <p>Strunk, William Jr. and E.B. White. <i>The Elements of Style</i>. (any edition)</p> <p>Wallwork, Adrian. <i>English for Academic Research: Writing Exercises</i>. New York: Springer, 2013.</p>	
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:	Tom Aldrich (t.aldrich@koncon.nl)	

Course title:	Why Early Music? An investigation into the Early Music Revival and its Pioneers	<i>Connected focus areas</i> 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. 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 and vocalists 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 your own practice; ▪ have an advanced understanding of the way ensembles formed by these pioneers created the musical network in which you now find yourselves; ▪ 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	
Level:	Master	
Duration:	Second semester, 10 lessons of 2 hours	
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:	<ol style="list-style-type: none"> 1) Active participation in group discussions 2) At the end of course you will write an essay (approx. 1000 words) contemplating your personal views on the Historically Informed Practice and the relevance of it to your own musical life. 3) Attendance results (80%) <p>All assessments need to be passed in order to pass the course.</p>	
Grading system:	Qualifying results	
Language:	English	
Schedule/time/venue:	T.b.a. via Asimut	

Registration: Via Osiris between 1 – 15 November
Information: Wouter Verschuren (w.verschuren@koncon.nl)

Comments from students:

“During group lessons of “Why Early Music?” course, we discussed the possible beginning of Early Music tendencies from F. Mendelssohn-Bartholdy through the 20th-century revival and its continuation until now. I had a great time learning, asking and discussing different topics related to Early Music. This course is designed for both EM students and students of the classical department as it enriched our discussion even more with our different points of view.”

“It is a course filled with curiosity and questions. Vital for musicians of all ages, all genres, all specialisations.”

“The course Why Early Music? gives a multi-layered insight into the development of the Early Music movement.”

Course title:
Osiris course code:
Course content:

With and Beyond Music

KC-M-EL-CPMP

This course introduces students to curatorial strategies in musical performance and composition. It is divided into six main themes and modules focused on developing the students' own projects and on the study of artistic productions and ideas from music and other artistic disciplines such as theatre or the visual arts:

Connected focus areas

- 3. Music in Public Space**
- 5. Beyond Discipline**

Display (2 lessons)

How are the various elements of musical performance arranged in time and space, and why? This might include traditional elements such as choice, type and order of repertoire, instruments and scenography, but also film, light, the body of the performer, text, virtual stages, and any other media or element exploring alternative modes of experiencing music and art.

Context (2 lessons)

How does the occasion, place or the social, historical and political circumstances in which music is presented inform and affect the music, and vice-versa? A special accent is placed on the historical background of conventional concert formats as well as on case studies of site-specific performances and concerts in unusual spaces.

Audiences (2 lessons)

Who do we play, or would like to play and compose for, and how would we like to relate to the audience? This module explores notions of audience building and participation, considering spectators not as anonymous masses of eyes and ears but as people with individual concerns, values, agency and needs.

Discourse (1 lesson)

How do we speak and write about music? What would I like to say with the music that I compose and/or play?. In this module, we discuss a range of communication materials and activities such as moderated concerts, pre-concert talks and similar.

Social engagement (2 lessons)

How can music be used to express a concern for topical issues, like social justice, the environment or the needs of a particular community or group of people? How is collective memory, canons, cultural heritage and traditions constructed and preserved, and how they can be transformed? This module touches upon notions of inclusion, diversity, interculturality, gatekeeping and related notions of the students' concerns.

Artistic positioning (1 lesson)

Who am I as an artist and how do I relate to musical institutions, funding bodies, the digital world and similar? In this module, the student learns in this module how to carve one's own space in professional life, including basics of networking and project presentation.

Activities developed in these modules include, for example:

1. Analysis and discussion of a variety of artistic productions chosen by the teacher and the students;
2. Analysis and discussion of relevant literature and case studies of festivals, digital platforms and other artistic institutions;
3. Developing own curatorial concepts;
4. Workshops by guest speakers;
5. Creating concert programmes, reviews and/or other communication material;
6. Role-playing;

7. Attending concerts and other relevant activities in and outside of the KC (this might include extra hours, to be discussed with the group).

Objectives:	At the end of the course, you will: <ul style="list-style-type: none">▪ be acquainted with curatorial strategies and methods from different art fields;▪ be able to reflect critically upon the notion of curatorship in the analysis of existing work;▪ be able to develop own curatorial concepts;▪ be able to think music within broader social, cultural and/or political horizons;▪ be able to formulate artistic projects and visions.
Type of course:	Elective
Level:	Master
Duration:	Second semester
Teachers:	Heloisa Amaral
Credits:	5 ECTS, of which 3 ECTS can count as a Master Elective
Literature:	Handouts are given in the lessons
Work forms:	Group lessons
Assessment:	80% Attendance and you will be required to complete several solo and group assignments throughout the course (text production and oral presentations). Assessment criteria are pertinence, originality, level of reflection
Grading system:	Pass / Fail
Language:	English
Schedule/time/venue:	T.b.a. via Asimut
Registration:	Via Osiris between 1 – 15 November and by sending an email with motivation (why did you choose this course) to: h.amaral@koncon.nl
Information:	Heloisa Amaral (h.amaral@koncon.nl)

3.2 MASTER ELECTIVES OFFERED BY LEIDEN UNIVERSITY

Course title:	Music Cognition	<i>Connected focus areas</i> 6. Musical Training, Performance & Cognition
Osiris course code:	KC-KVL-MC	
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:	<p>After this course, you will:</p> <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	
Duration:	Second semester, 10 two-hour lectures.	
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. Pfordresher & 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:	<p>Total course load 5 ECTS x 28 hours= 140 hours</p> <p>Estimated load individual components:</p> <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:	<p>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 29th, 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.</p>	
Grading system:	Pass / Fail	
Language:	English	

Schedule/time/venue: The timetables are available through [My Timetable](#).
Registration: Via Osiris between 1 – 15 November and enrollment through [uSis](#) at Leiden University (deadline for registering as a guest at Leiden University: 1 December)
Information: Lecturer: Rebecca Schaefer (r.s.schaefer@fsw.leidenuniv.nl); Coordinator: Rogier Schneemann (acpa@hum.leidenuniv.nl)

Course title:**Music - Philosophy - Politics***Connected focus areas*

Osiris course code:

KC-KVL-MPO

7. Aesthetics & Cultural Discourse

Catalog number:

5100KM34 (Leiden University)

Course content:

"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." (Settembrini in 'The Magic Mountain'. Thomas Mann)

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 populist 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.

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'.

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....

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.

Objectives:

At the end of the course, you:

- 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 to 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

Duration:

First semester, 12 seminars of 2,5 hours

Numerus fixus:

3 students

Teachers:

Drs. Tom Dommisse

Credits:

5 ECTS, of which 3 ECTS can count as a master elective

Literature:

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.

- Blanning, Tim: *The Romantic Revolution*. London, Oprion 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.

	<ul style="list-style-type: none"> ▪ 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. Brightspace will be used for sharing reading materials and classroom aids, for assignments, and for announcements.
Course load:	<p>This course is worth 5 ECTS, which means the total course load equals 140 hours.</p> <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:	Please note that this course takes place in the academic year 2023-2024!
Registration:	Via Osiris between 1 – 15 November and enrollment through <u>uSis</u> at Leiden University (deadline for registering as a guest at Leiden University: 1 December)
Information:	Tom Dommisse (t.dommisse@kunsten.leidenuniv.nl); Rogier Schneemann (acpa@hum.leidenuniv.nl)

Course title:	Music x Technology	<i>Connected focus areas</i> 2. Instruments & Techniques 7. Aesthetics & Cultural Discourse
Osiris course code:	KC-KVL-MXT	
Catalog number:	5100KM27 (Leiden University)	
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. 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. 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	
Duration:	First semester	
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 Brightspace	
Work forms:	Interactive seminar. Brightspace 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 2023-2024!	
Registration:	Via Osiris between 1 – 15 November and enrollment through uSis at Leiden University (deadline for registering as a guest at Leiden University: 1 December)	
Information:	Edwin van der Heide (e.f.van.der.heide@liacs.leidenuniv.nl); Rogier Schneemann (acpa@hum.leidenuniv.nl).	

Course title:

**Performance Arts — Public Sphere —
Post-Political? Political philosophy of
modernist music-theatre**

Connected focus areas

- 7. Aesthetics & Cultural Discourse
- 5. Beyond Discipline

Osiris course code:

KC-KVL-PPP-20

Catalog number:

5100KM40 (Leiden University)

Course content:

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.

Our current global situation reveals a crisis beyond human scale and imagination. Passing the threshold towards the anthropocene makes us 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 theatre provoking our aesthetic reflection and respons-ability on vital political causes? Or by actively including people in creating imaginary communities? Or through interruption of well-ordered policies of perception, contextual interventions that stimulate civic imagination, wake-up calls that disclose new horizons?

From Aischylos to Shakespeare, Molière, Schiller, Ibsen and Checkhov.... dramatic theatre was always a medium for political reflection and theorizing. This course focuses on 20th century art-theatre, which started as a modernist alternative for the bourgeois theatre of illusions and liberated the stage from chains of literary drama. It gave rise to a 're-theatricalisation' of the 'empty space' (Peter Brook), igniting many artistic innovations in literature, in painting, music, film, visual arts and architecture. But does this "post-dramatic" turn also imply performances are to become "post-political"?

Effects of this radical change on theatre's political self-understanding are traced in two streams. That of Avant-gardists sub-political experiments, transforming the stage in a techno-space to conjure figurations of "transhuman"-actors and developing a practice of minimalistic carving out of words, movements and gestures, resulting in post-dramatic theatricality, offering aesthetic anticipation of a future of liberated sensibility. And another stream, exploring theatre as transgression of boundaries in collective gatherings, by making an innovative use of masks and ritual practices, opening up the stage as an intercultural space for a refoundation of communality, offering collective healing, reconciliation and new perspectives for historical orientation.

The aesthetics we follow will conceive these artistic events as a political distribution of the sensible. Paying tribute to insights from Wagner to Brecht, Meyerhold, Artaud, Sartre, Mnouchkine, Beckett, Sellars, Lehmann.... we will reflect how their aesthetic insights not only inspired contemporary political theatre but also provoked critical philosophical responses from Nietzsche, Heidegger, Benjamin, Adorno, Derrida, Lyotard, Ranciere and Badiou.

Finally this political philosophy course reveals the relevance of a contemporary philosophy of history that invites us to look beyond innovative artistic techniques and theatrical spectacles. We recognize in the newest again the oldest of theatre forms – their political influence reflected in 'civic imagination', criticism of prevailing orders of perception, the artistic healing of wounds, the symbolic presentation of our capacity for change, training resilience by projecting utopias into cultural resources.

Objectives:

At the end of the course, you will:

- 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 your 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

	<p>inspirational thoughts from Wagner, Nietzsche, Sartre, Benjamin, Adorno, Habermas, Lyotard, Ranciere and Badiou;</p> <ul style="list-style-type: none"> ▪ 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
Duration:	Second semester, 12 seminars of 2,5 hours
Numerus fixus:	3 students
Teachers:	Drs. T. Dommisse
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, Ranciere, Badiou, Zizek, Scruton.</p>
Work forms:	Lectures and seminars
Course load:	<p>Total course load 5 ECTS x 28 hours= 140 hours</p> <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:	The timetables are available through My Timetable .
Registration:	Via Osiris between 1 – 15 November and enrollment through uSis at Leiden University (deadline for registering as a guest at Leiden University: 1 December)
Information:	Tom Dommisse (t.dommisse@kunsten.leidenuniv.nl); Rogier Schneemann (acpa@hum.leidenuniv.nl)

Course title:**Popular and Global Music**

Osiris course code:

KC-KVL-PGM

Catalog number:

5100KM23 (Leiden University)

Course content:

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?

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.

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.

Objectives:

Upon completion of this course, you will:

- 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

Duration:

First semester, 24 hours of lectures

Numerus fixus:

3 students

Teachers:

Dr. C.M. Roos Muñoz

Credits:

5 ECTS, of which 3 ECTS can count as a master elective

Literature:

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.

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.

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.

Connell, J and Gibson, C. (2004), *World music: Deterritorializing place and identity*. *Progress in Human Geography* 28 (3), pp. 342-362

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.

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].

*Connected focus areas***3. Music in Public Space****7. Aesthetics & Cultural Discourse**

Middleton, R. (1993), Popular Music Analysis and Musicology: Bridging the Gap. Popular Music, 12(2), pp. 177-190.
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: 52 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 2023-2024!

Registration:

Via Osiris between 1 – 15 November and enrollment through uSis at Leiden University (deadline for registering as a guest at Leiden University: 1 December)

Information:

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

Course title:

Osiris course code:

Catalog number:

Course content:

Values in Music

KC-KVL-VIM

5100KM49 (Leiden University)

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.

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?

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.

Objectives:

In this course, you will:

- 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 300

Duration:

Second semester, 10 lectures and 2 seminars.

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. H. Ismaili M'hamdi

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:

Lectures and seminars. Brightspace will be used for announcements, study materials and assignments.

Course load:

Total course load 5 ECTS x 28 hours= 140 hours

- 10 two-hour lectures: 20 hours
- 2 interactive seminars: 4 hours
- Study of compulsory literature and listening assignments: 60 hours
- Writing and presentation assignments: 42 hours
- Collaborative work assignments: 14 hours

<p><i>Connected research areas</i></p> <p>3. Music in Public Space</p> <p>7. Aesthetics & Cultural Discourse</p>
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The course is structured as one introductory lesson, followed by 3 thematic blocks of 3 interactive lectures. Two additional seminars will build on the preceding lectures, literature study and assignments.

- Assessment: Active participation in class: 20%. Personal assignments: 50%. Collaborative assignments: 30%. The grading of the course is based on participation, personal and collaborative work. Full attendance is a requirement in order to receive the credits for the course.
- Grading system: Pass / Fail
- Language: English
- Schedule/time/venue: The timetables are available through [My Timetable](#).
- 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: Hafez Ismaili M'hamdi (h.ismaili.mhamdi@hum.leidenuniv.nl); Rogier Schneemann (acpa@hum.leidenuniv.nl)