

Master Electives Handbook

Academic Year 2024/25

**Royal
Conservatoire
The Hague**



**Universiteit
Leiden**
The Netherlands

Content

1. Master Electives grouped by focus area	3
2. General information	5
<i>2.1 Choosing a Master Elective</i>	
<i>2.2 Enrollment and Registration</i>	
<i>2.3 Exemptions</i>	
<i>2.4 Questions and further information</i>	
3. Following a course at Leiden University	8
<i>3.1 Enrollment and Registration</i>	
<i>3.2 Travel expenses</i>	
<i>3.3 Further information</i>	
4. Course Descriptions	9
4.1 <i>Master Electives offered by the Royal Conservatoire</i>	9
➤ <i>19th Century Violin and Piano Virtuosity</i>	9
➤ <i>Artistic Production</i>	11
➤ <i>Audiovisual Research Skills</i>	13
➤ <i>Creative Performance Practices:</i>	
<i>Expression in 19th and early 20th century performance</i>	15
➤ <i>Essential Writing and Research Skills</i>	17
➤ <i>Franco-Flemish Polyphony</i>	19
➤ <i>Improvisation: From Score to Creation. A European Joint Module</i>	21
➤ <i>Jazz (R)Evolution</i>	23
➤ <i>MMus COMPOSITION / MusicMultimedia Elective</i>	26
➤ <i>MMus MUSIC EDUCATION ACCORDING TO THE KODÁLY CONCEPT /</i>	
<i>Course Music Education according to the Kodály Concept</i>	29
➤ <i>MMus THE MUSICIAN EDUCATOR / Science and Psychology of</i>	
<i>Musical Learning</i>	31
➤ <i>MMus NEW AUDIENCES AND INNOVATIVE PRACTICE /</i>	
<i>Introduction to Project Management</i>	34
➤ <i>MMus NEW AUDIENCES AND INNOVATIVE PRACTICE /</i>	
<i>Performance & Communication</i>	36
➤ <i>MMus NEW AUDIENCES AND INNOVATIVE PRACTICE /</i>	
<i>Socially Engaged Artistic Practice</i>	38

➤ Music since World War II	40
➤ Performance Training	42
➤ Practicing improvisation: a pre-idiomatic approach	45
➤ Rhetorical Acting for Musicians:	
Historical acting techniques to create persuasive performances	48
➤ Why Early Music?	
An investigation into the Early Music Revival and its Pioneers	50
➤ With and Beyond Music	52
4.2 Master Electives offered by Leiden University	54
➤ Music Cognition	54
➤ Music – Philosophy – Politics	56
➤ Music x Technology	59
➤ Popular and Global Music	61
➤ Values in Music	63

2) Master Electives grouped by focus area

1. Art of Interpretation

- [Artistic Production](#)
- [Creative Performance Practices: Expression in 19th and early 20th century performance](#)
- [Franco-Flemish Polyphony](#)
- [Rhetorical Acting for Musicians: historical acting techniques to create persuasive performances](#)
- [Why Early Music? An investigation into the Early Music Revival and its Pioneers](#)
- [With and Beyond Music](#)

2. Instruments, Techniques and Technologies

- [19th Century Violin and Piano Virtuosity](#)
- [Music x Technology \(Leiden University\)](#)

3. Music in Public Space

- [Artistic Production](#)
- [Jazz \(R\)Evolution](#)
- [MMus NEW AUDIENCES AND INNOVATIVE PRACTICE / Introduction to Project Management](#)
- [MMus NEW AUDIENCES AND INNOVATIVE PRACTICE / Socially Engaged Artistic Practice](#)
- [Rhetorical Acting for Musicians: historical acting techniques to create persuasive performances](#)
- [With and Beyond Music](#)
- [Popular and Global Music \(Leiden University\)](#)
- [Values in Music \(Leiden University\)](#)

4. Creative Processes

- [Artistic Production](#)
- [Audiovisual Research Skills](#)
- [Improvisation: From Score to Creation. A European Joint Module](#)
- [Jazz \(R\)Evolution](#)
- [MMus COMPOSITION / Music Multimedia elective](#)
- [MMus NEW AUDIENCES AND INNOVATIVE PRACTICE / Socially Engaged Artistic Practice](#)
- [Music since World War II](#)
- [Practicing improvisation: A pre-idiomatic approach](#)
- [With and Beyond Music](#)

5. Beyond Discipline

- [Jazz \(R\)Evolution](#)
- [MMus COMPOSITION / Music Multimedia elective](#)
- [MMus NEW AUDIENCES AND INNOVATIVE PRACTICE / Introduction to Project Management](#)
- [MMus NEW AUDIENCES AND INNOVATIVE PRACTICE / Performance and Communication](#)
- [Rhetorical Acting for Musicians: historical acting techniques to create persuasive performances](#)
- [With and Beyond Music](#)

6. Musical Training, Performance & Cognition

- [MMus THE MUSICIAN EDUCATOR / Science and Psychology of Musical Learning](#)
- [MMus NEW AUDIENCES AND INNOVATIVE PRACTICE / Performance and Communication](#)
- [Performance Training](#)
- [Music Cognition \(Leiden University\)](#)

7. Aesthetics and Cultural Discourse

- [19th Century Violin and Piano Virtuosity](#)
- [Creative Performance Practices: Expression in 19th and early 20th century performance](#)
- [Music since World War II](#)
- [Practicing improvisation: A pre-idiomatic approach](#)
- [Why Early Music? An investigation into the Early Music Revival and its Pioneers](#)
- [With and Beyond Music](#)
- [Music – Philosophy – Politics \(Leiden University\)](#)
- [Music x Technology \(Leiden University\)](#)
- [Popular and Global Music \(Leiden University\)](#)
- [Values in Music \(Leiden University\)](#)

8. Co-creative and Educational Settings

- [MMus MUSIC EDUCATION ACCORDING TO THE KODÁLY CONCEPT / Course Music Education according to the Kodály Concept](#)
- [MMus THE MUSICIAN EDUCATOR / Science and Psychology of Musical Learning](#)
- [Practicing improvisation: A pre-idiomatic approach](#)
- [With and Beyond Music](#)

9. Music Theory and Aural Skills

- [Jazz \(R\)Evolution](#)
- [Music since World War II](#)
- [Practicing improvisation: A pre-idiomatic approach](#)

3) General information

This is the Master Electives Handbook for the academic year 2024-2025 for Master of Music 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.

2.1 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 your Curriculum 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.

The Master Project is organised on the basis of the following nine focus areas:

10. Art of Interpretation
11. Instruments, Techniques and Technologies
12. Music in Public Space
13. Creative Processes
14. Beyond Discipline
15. Musical Training, Performance & Cognition
16. Aesthetics and Cultural Discourse
17. Co-creative and Educational Settings
18. Music Theory and 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. In every course description, you will see which focus area(s) the course is connected with most. You can also browse the courses on offer by focus area in the contents section.

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. *We therefore ask you to 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.

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 2025), but there are some exceptions. Some courses can only be followed as a Master Elective in the academic year 2025-2026 (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 2025. If a course takes place in the academic year 2025-2026, 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, or as a second Master Elective.

2.2 ENROLLMENT AND REGISTRATION

Enrollment via Osiris in November

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/KCGeneral/SitePages/Master-electives.aspx>.

*After 15 November 2024, enrollment and registration will be closed until November **2025**. 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.

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.

2.3 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 submit your request for exemptions *before 15 November*. This exemption is not guaranteed, as it needs to be approved by the exam committee.

2.4 QUESTIONS AND FURTHER INFORMATION

This handbook and additional information about the registration process can be found on <https://denhaagkabk.sharepoint.com/sites/KCGeneral/SitePages/Master-electives.aspx>. For general questions about the Master Electives, please contact Roos Leeftang (Coordinator Master Research) at r.leeftang@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 in every course description.

4) Following a course at Leiden University

3.1 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 2024**.

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.

3.2 TRAVEL EXPENSES

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

3.3 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/10159/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.

5) Course descriptions

4.1 MASTER ELECTIVES OFFERED BY THE ROYAL CONSERVATOIRE

Course title	19th Century Violin and Piano Virtuosity
OSIRIS course code	KC-M-EL-VPV
Type of course	Elective
Available to	This elective is available to all master students
Prerequisites	Non applicable
Course content	An elective on the most important violin and piano virtuosos of the late 19th and first half of the 20th century. The objective of the elective is to present a picture of virtuoso violin and piano playing in the period 1900 to ±1945. A period characterised by the convergence of virtuoso performance practice and a prolific transcription practice of compositions. Knowledge of this generation in the period 1900-1945 should ensure that, at a time when early and modern music are such an important part of concert life, students can imagine the performance practice and musical tastes of the important violinists and pianists at the beginning of the 20th century. The material for this course consists of musicology literature as well as literature in which the author himself has experienced the artists described at very close quarters. Often these are musicians who have personally known one or more of the violinists and pianists discussed in this elective. With sound documents, film material and mentioned literature an impression will be formed about the way of playing of o. a Jascha Heifetz, Fritz Kreisler, Vladimir Horowitz, Mischa Elman, Arthur Rubinstein, Harold Bauer, Mark Hambourg, Yehudi Menuhin, Joseph Joachim, Ignacy Jan Paderewski, George Cziffra, Pablo de Sarasate, Leopold Auer, David Oistrach, Grigoras Dinicu, Georges Enesco, Eugène Ysaye, Joseph Lhévinne, Emile von Sauer, Adelina de Lara, Josef Hofmann, Sergei Rachmaninoff, Jaques Thibaud and Jan Kubelik.
Course objectives	At the end of the course, you will: - have a greater interest and understanding of the virtuosos and the performance practice of the aforementioned generation of musicians; - have knowledge of performances by pianists and violinists from the previous century - have knowledge of the development of recording technology and all its limitations, which will bring a new perspective on the first half of the 20th century.
Connected Focus Area(s)	Aesthetics & Cultural Discourse
Credits	3 ECTS
Level	Master
Work form	Group
Literature	Literature will be discussed and distributed during the lessons.

Language	English
Scheduling	Second semester, 10 sessions of 2 hours
Numerus fixus	Non applicable
Date, time & venue	See ASIMUT
Teacher(s)	Kolja Meeuwsen
Contact information	Kolja Meeuwsen (k.meeuwsen@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	A presentation on a topic related to the content of the lessons
Assignment description	A presentation on a topic related to the content of the lessons
Assignment requirements	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.
Assignment planning	At the end of the course
Assessment criteria	Clear sources and own input and research
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	in consultation with the teacher

Course title	Artistic Production
OSIRIS course code	KC-M-EL-AP
Type of course	Elective
Available to	This elective is available to all master students
Prerequisites	None
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: - 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.
Course objectives	At the end of the course, you will: - 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.
Connected Focus Area(s)	Creative Processes; Music in Public Space; Art of Interpretation;
Credits	3 ECTS
Level	Master
Work form	Group lessons, peer coaching
Literature	TBA in class
Language	English
Scheduling	1 session introduction 2 x 1 hour + 6 x 3 hours
Numerus fixus	12
Date, time & venue	See ASIMUT
Teacher(s)	Stefan Kruger; Stefan Schmid
Contact information	Stefan Kruger (s.kruger@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Written production plan with audio recordings
Assignment planning	End of the course
Assessment criteria	Assessment of the artistic production outcomes and of the written documentation of the production process. Assessment criteria: Conceptual and creative skills documented self-reflection during and at the completion of the process.
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above

Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
-------------------------------	--

Course title	Audiovisual Research Skills
OSIRIS course code	KC-M-EL-ARS
Type of course	Elective
Available to	This elective is available to all master students
Prerequisites	Non applicable
Course content	In our media-dominated time, communicating ideas and thoughts is of course not limited to words. The audiovisual medium can play a crucial role, offering alternative possibilities to text in expressing our ideas. The importance of these possibilities is even greater in an artistic realm, such as music, which deals with tacit knowledge. This course aims to provide students with essential understanding and skills for audiovisual production, from developing ideas to recording and post production, encouraging them to (re)think their projects through audiovisual possibilities and articulate issues and aspects of their research that are difficult or otherwise impossible to convey through text alone. During this course we will study examples of developed audiovisual techniques in research, such as video-articles and audiovisual examples in the Research Catalogue. In addition, students will become familiar with basic concepts in recording video and audio. We will test various kinds of equipment (ie. cameras, lenses, audio recorders, microphones) which help us, as solo operators, to record video and audio. 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, graphics and text) with audio (music, field recordings, interviews, etc.). We will also discuss possible avenues and platforms (such as YouTube, Vimeo and the Research Catalogue) for dissemination.
Course objectives	At the end of the course, you will: - 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.
Connected Focus Area(s)	Creative Processes;
Credits	3 ECTS
Level	Master
Work form	Group lessons
Literature	Handouts are given in the lessons
Language	English
Scheduling	Second semester, 10 sessions of 2 hours
Numerus fixus	Non applicable
Date, time & venue	See ASIMUT
Teacher(s)	Siamak Anvari
Contact information	Siamak Anvari (s.anvari@koncon.nl)

Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	An audiovisual project
Assignment description	Aiming at a hands-on experience based approach, we look at each individual Master's research project and discover how each project can benefit from audiovisual medium. Accordingly, each student receives an assignment to develop a short audiovisual project and present it at the end of the course.
Assignment requirements	You should present your audiovisual project and answer questions from classmates and teacher for a sufficient grade.
Assignment planning	At the end of the course (the exact date will be discussed with the group).
Assessment criteria	Incorporation of the relevant audiovisual methods in relation to your own research practice. Communication of ideas/thoughts through the audiovisual medium. Recording and editing techniques (e.g. good quality audio and video).
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Course title	Creative Performance Practices: Expression in 19th and early 20th century performance
OSIRIS course code	KC-M-EL-CPP
Type of course	Elective
Available to	This course is aimed at Master students from the Classical Music, Early Music, Vocal and Conducting departments (especially string players, pianists, singers, woodwind players, chamber ensembles and conductors)
Prerequisites	Non applicable
Course content	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. 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: 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. 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.
Course objectives	At the end of the course, you will: - 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.
Connected Focus Area(s)	Art of Interpretation; Aesthetics & Cultural Discourse;
Credits	3 ECTS
Level	Master
Work form	Lectures, discussions and playing

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.
Language	English
Scheduling	Second semester, 10 sessions of 2 hours
Numerus fixus	12 students
Date, time & venue	See ASIMUT
Teacher(s)	Stefan Petrovic, Emlyn Stam
Contact information	Stefan Petrovic (stefanpetrovic.music@gmail.com); Emlyn Stam (emlynstam@gmail.com)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Artistic presentation
Assignment description	This assignment consists of participating in sessions where we explore the expressive devices discussed during the course in practice. The students play a piece of music and together we experiment with different ways of playing with the aims of making more dynamic and interesting performances as well as getting more familiar with various expressive tools.
Assignment requirements	Well-documented and researched mini-research with a presentation in 15-20 minutes, including questions from the audience (class members and teacher).
Assignment planning	The practical sessions are usually held in the last four sessions. The planning is always made to fit the student's schedule.
Assessment criteria	Stylistic awareness, exploration, participation
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Course title	Essential Writing and Research Skills
OSIRIS course code	KC-M-EL-EWRS
Type of course	Elective
Available to	M1
Prerequisites	B2 in English
Course content	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 students with a particular interest in academic writing to deepen and focus their research objectives through effective planning, organization, and written communication. This will help you to better articulate your ideas and thereby produce written work more representative of a Master's level. Though maintaining a connection to practice, research will be approached from a scholarly perspective with particular attention to methodology and the construction of a well-supported and focused argument. This 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 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.
Course objectives	At the end of the course, you will: - have improved the focus and organization of your ideas; - have strengthened your command of sentence structure, punctuation, and grammar; - have expanded your vocabulary; - have developed 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; - have solidified your ability to organize and formally cite your sources using Chicago style, for use in publishing your work on the Research Catalogue or as a traditional document; - have produced a detailed working outline and introduction for your Master's research, in preparation for your final year.
Connected Focus Area(s)	General research skills course
Credits	3 ECTS
Level	Master
Work form	group lesson
Literature	Strunk, W., and E. B. White, 'The Elements of Style', Longman, New York, 2000, 4th ed. Print. Turabian, K.L., 'A Manual for Writers of Research Papers, Theses, and Dissertations', U of Chicago, Chicago and London, 2010, 8th ed. Print. Strunk, William Jr. and E.B. White. The Elements of Style. (any edition)

	Wallwork, Adrian. English for Academic Research: Writing Exercises. New York: Springer, 2013.
Language	English
Scheduling	Second semester, 10 sessions of 2 hours
Numerus fixus	20
Date, time & venue	See ASIMUT
Teacher(s)	Thomas Aldrich
Contact information	Thomas Aldrich (t.aldrich@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	weekly assignments
Assignment description	You are required to complete various assignments geared toward the development of formal academic writing skills. You will be expected to prepare a description of your research in the form of a working outline and short introductory chapter. Throughout the course, you will receive constructive and critical feedback on your work — both from your classmates and your teacher.
Assignment requirements	A minimum of half of the assignments must be completed satisfactorily in order to pass the course.
Assignment planning	Assignments will be given after each class, except the last one.
Assessment criteria	- coherence and incisiveness of thought - use of sources - language and tone - clarity of written discourse - logic, relevance, and strength of argument
Weighting	100
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Course title	Franco-Flemish Polyphony
OSIRIS course code	KC-M-EL-FP-20
Type of course	Elective
Available to	This elective is available to all master students
Prerequisites	Non applicable
Course content	In this course you are introduced to the polyphony of the Franco-Flemish school. You will perform music by composers such as Josquin, Willaert, Ockeghem, De la Rue, etc. Most importantly, you will learn how to perform this polyphonic repertoire from the original 15th- and 16th- century sources. To develop the necessary skills, you will receive specific training in notation, solmization, improvised counterpoint, and "da capella" ensemble performance from the choirbook. Students who successfully complete this course may be eligible for further international projects focused on Renaissance polyphony (concerts, master-classes with specialists on the topic, etc.) organized in collaboration with institutions such as Alamire Foundation of Leuven (BE), Festivale Estense Grandezze e Meraviglie of Modena (IT), Wittenberger Renaissance Musikfestival (DE), Concert Series "Música en Capilla" of the University of Salamanca (ES).
Course objectives	At the end of this course, you: - are familiar with the repertoire 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 repertoire 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.
Connected Focus Area(s)	Art of Interpretation;
Credits	3 ECTS
Level	Master
Work form	Group lesson
Literature	Facsimiles and handouts provided by the teachers
Language	English
Scheduling	Second semester: 10 sessions of 2h
Numerus fixus	12
Date, time & venue	See ASIMUT
Teacher(s)	Isaac Alonso de Molina
Contact information	Isaac Alonso de Molina (i.alonsodemolina@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Participation
Assignment description	In this elective course, most of the work takes the form of ensemble singing. Therefore, attendance is required. You are expected to practice and prepare the repertoire.
Assignment requirements	Apart from their active participation during the course, students are also asked to write a reflective and descriptive text min. 250

	words max. 500 - The text can be delivered in the form of a short diary, a short essay, or a PowerPoint presentation.
Assignment planning	Cumulative assessment during the regular sessions of the course
Assessment criteria	- Minimum 90% attendance to the sessions of the course - Active participation in the sessions of the course - Proficiency in the general musical skills relevant for the course (solmisation, mensural notation) - Fluency in the repertoire of the course
Weighting	100
Grading scale	Participation sufficient/insufficient
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Course title	Improvisation: From Score to Creation. A European Joint Module
OSIRIS course code	KC-M-EL-EJM
Type of course	Elective
Available to	Instrumentalists and singers from the Vocal, Classical and Early Music departments
Prerequisites	Previous experience in improvisation recommended
Course content	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. 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.
Course objectives	At the end of the course, you will have: - 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.
Connected Focus Area(s)	Creative Processes;
Credits	3 ECTS
Level	Master
Work form	Group lesson
Literature	http://metricimpro.eu/exercises/
Language	English
Scheduling	Second semester, 10 sessions of 2 hours
Numerus fixus	12 students
Date, time & venue	See ASIMUT
Teacher(s)	David Dolan (Guildhall School of Music and Drama, London), Bert Mooiman (Royal Conservatoire The Hague), Yves Senden (Royal Conservatoire Antwerp)
Contact information	Bert Mooiman (B.Mooiman@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Collaborative concert (recorded)

Assignment description	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.
Assignment requirements	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%).
Assignment planning	The recording will be made during the last scheduled class.
Assessment criteria	The assessment will be guided by the main categories of the METRIC assessment criteria: - musicality; - performance; - collaborative/ solo skills; - stylistic awareness.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Course title	Jazz (R)Evolution
OSIRIS course code	KC-M-EL-JR
Type of course	Elective
Available to	This elective is available to all master students
Prerequisites	-
Course content	This course focuses on the transformational powers of the arts and the ways in which jazz has played a role in social and political movements. Within the current climate, artists more than ever have to think about their own role within these debates. This course invites 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. 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.
Course objectives	At the end of this course, you will: - be aware of the historical, social and political relevance of music; - be able to engage with and critique the meanings and uses of jazz and other African American music within social and political debates; - be able to research, evaluate, and present findings on jazz performance; - be 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.
Connected Focus Area(s)	Music in Public Space; Creative Processes; Beyond Discipline; Music Theory & Aural Skills
Credits	3 ECTS
Level	Master
Work form	Reflective listening and reading sessions, presentations with active student participation, panel discussions, ensemble playing.

Literature	T.b.a.
Language	English
Scheduling	Second semester, 10 sessions of 2 hours
Numerus fixus	Non applicable
Date, time & venue	T.b.a. via Asimut
Teacher(s)	Tony Overwater and Loes Rusch
Contact information	Tony Overwater (t.overwater@koncon.nl), Loes Rusch (l.rusch@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments need to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Reflective report about one specific style/artist/composer
Assignment description	
Assignment requirements	
Assignment planning	End of the course
Assessment criteria	Personal observations and narrative on the chosen subject.
Weighting	25%
Grading scale	Pass / Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
	Assignment 2
Assignment type	Presentation of the reflective report in front of fellow students and teachers
Assignment description	
Assignment requirements	
Assignment planning	End of the course
Assessment criteria	Presentation skills; level of understanding of topic.
Weighting	25%
Grading scale	Pass / Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
	Assignment 3
Assignment type	Compostion/improvisation chart based on learned material
Assignment description	
Assignment requirements	
Assignment planning	End of the course
Assessment criteria	Application of learned skills in an original composition.
Weighting	25%
Grading scale	Pass / Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
	Assignment 4
Assignment type	Assessment of ensemble playing
Assignment description	
Assignment requirements	
Assignment planning	End of the course

Assessment criteria	Level of active cooperation and adaptation of instructions
Weighting	25%
Grading scale	Pass / Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	This assessment does not allow for a re-examination in the same academic year as stated in the EER (article 21.6).

Course title	MMus COMPOSITION / Music Multimedia
Department responsible	Composition
OSIRIS course code	KC-M-EL-MM
Type of course	Elective
Prerequisites	Non applicable
Course content	The aim of the course is to introduce students to how technology can be used in creating new forms of music multimedia/intermedia and expanded performance practices, from traditional contexts such as opera or contemporary dance to new contexts such as sound installation and new media. The history of early paradigms in composing with non-musical elements is analysed, as well as current practices in sound art and contemporary forms of multimedia. The course also takes a practical form, in learning technologies that could be useful in creating expanded performance practices, such as analogue and digital sound manipulation, video and basic interactive software programming. There will be a special focus on 'hyperscores'/media scores where the group will create and perform their own scores using electronic instruments in part.
Programme objectives	1.A.9, 1.A.11, 1.A.12, 1.A.13, 1.B.1, 1.B.10, 1.C.9
Course objectives	At the end of this course, you: ▪ have an overview of current developments in the field of music multimedia and expanded performance practices; ▪ can analyse relationships between music and other disciplines and reflect on them; ▪ are able to operate with selective live electronics. ▪ have knowledge and skills to create videos for music and music to video.
Connected Focus Area	Creative Processes; Beyond Discipline
Credits	4 ECTS
Level	Master
Work form	Group lessons in combination with individual lessons
Literature	-
Language	English
Scheduling	Regular meetings of 120 minutes and some project/ensemble-based activity, 12 weeks per year in semester 2.
Numerus fixus	12 students
Date, time & venue	See ASIMUT
Teachers	Yannis Kyriakides, guest teachers
Contact information	Yannis Kyriakides (y.kyriakides@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Active participation
Assignment description	Assessment takes place on the basis of your active participation in the group lessons.
Assignment requirements	
Assignment planning	Continuous assessment
Assessment criteria	Assessment criteria (participation): • active participation at every lesson (attendance 80%)

	• willingness to expand horizons and to concentrate on work • ability to collaborate with colleagues from different (interdisciplinary) fields • willingness to receive feedback and to apply it
Weighting	25%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Composition
Assignment description	A sound composition
Assignment requirements	A sound composition of approximately 3 minutes
Assignment planning	Due in January
Assessment criteria	Assessment criteria (composition assignments): • level of craftsmanship (technical) • the inclination to try out new techniques and explore new media with an exploratory attitude • artistic/conceptual quality (in the context of the assessment criteria for bachelor composition – main subject)
Weighting	25%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	An audio-visual clip
Assignment description	An audio-visual made with found or original visuals and original music using the techniques learnt in the lessons.
Assignment requirements	An audio-visual clip of approximately 3 minutes
Assignment planning	Due in June
Assessment criteria	Assessment criteria (composition assignments): • level of craftsmanship (technical) • the inclination to try out new techniques and explore new media with an exploratory attitude • artistic/conceptual quality (in the context of the assessment criteria for bachelor composition – main subject)
Weighting	25%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 4
Assignment type	Presentation
Assignment description	A presentation on a multimedia subject of your choice.
Assignment requirements	20 minutes
Assignment planning	Presentations take place during March – May, with one in-class presentation per week.
Assessment criteria	Assessment criteria (presentation):

	• ability to analyse and reflect on the multimedia examples of their choice, using the theory and analysis tools acquired in the course • well structured and researched presentation
Weighting	25%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Course title	MMus MUSIC EDUCATION ACCORDING TO THE KODÁLY CONCEPT / Course Music Education according to the Kodály Concept
OSIRIS course code	KC-M-EL-KC
Type of course	Elective
Prerequisites	Special interest in music education.
Course content	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.
Course objectives	At the end of the course, you: - 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.
Connected Focus Area	Co-creative and Educational Settings
Credits	6 ECTS
Level	Bachelor, Master
Work form	Group lesson and teaching
Literature	Reader and literature will be specified by the teacher.
Language	English
Scheduling	8 Saturdays of 7 hours and 2 study weekends
Numerus fixus	25 students
Date, time & venue	8 Saturdays from 10:00-17:00 (once a month) and 2 weekends. For dates see www.muziekalsvak.nl/course-muziek-als-vak/. Please note that this course takes place in the academic year 2025-2026!

Teachers	Daniel Salbert, Tim Tomassen, Anouk Vinders, Suzanne Konings, László Nemes, Carolijn Moulen Janssen and international guest teachers
Contact information	Suzanne Konings – Head of Music Theory (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Written assignment
Assignment description	Evaluation of methodology assignment at the end of the course.
Assignment requirements	The assignment contains 25 song analyses and / or 25 other type of materials to be used in your own music lessons.
Assignment planning	Assignment has to be done by the end of the course.
Assessment criteria	- 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.
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Course title	MMus THE MUSICIAN EDUCATOR / Science and Psychology of Musical Learning
Department responsible	Education
OSIRIS course code	KC-M-EL-TAP-22
Type of course	Compulsory course for TME students, available as a master elective to other students
Prerequisites	Non applicable
Course content	This course focuses on specific characteristics of musical learning. Relevant scientific and psychological perspectives are being discussed as well as their practical implications. It will focus on the following topics: motor learning (skill acquisition), music learning and processing, embodied music cognition, performance preparation and practising. The latter will be addressed more extensively as practising is one of the main learning activities of musicians. The aim of teaching and coaching musicians how to practice is that they will be able to work with goals, are confident and intrinsically motivated and take an exploratory approach to music making. Besides theoretical perspectives, the implications and applications for learning and teaching music will be explored and discussed.
Programme objectives	2.A.4, 2.A.7, 2.A.12, 2.A.13, 2.B.1, 2.B.2, 2.B.3, 2.B.7, 2.B.8, 2.B.10, 2.B.11, 2.B.12, 2.C.1, 2.C.2, 2.C.5, 2.C.7, 2.C.9, 2.C.17, 2.C.18
Course objectives	At the end of the course, you: ▪ are able to comprehend literature concerned with theories of musical learning and can explain the essentials; ▪ can identify and explain ways how skill acquisition and embodied learning works in concrete learning and teaching situations; ▪ know how to use and develop effective strategies of musical learning in your own learning and teaching; ▪ have knowledge of methods and strategies that are important for practising; ▪ have experienced your own way of explorative and self-reflective practising;
Connected Focus Area	Co-creative and Educational Settings
Credits	5 ECTS
Level	Master
Work form	Group lessons
Literature	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 Dauids, K., Button, C. and Bennett, S. (2008). Dynamics of Skill Acquisition: a constraints-led approach. Champaign: Human Kinetics Publishers. Thorndike, E.L. (1927). The law of effect. American Journal of Psychology, 39. 212-222. Bernstein, N.A. (1967). The Coordination and Regulation of Movements. Oxford: Pergamon.

	Todorov, E. and Jordan, M.I. (2002). Optimal feedback control as a theory of motor coordination. Nature, volume 5 no. 11, 1226-1235. Cranenburgh, B. van, (2020) Van contractie naar actie. Houten/Diegem: Bohn Stafleu van Loghum. Cranenburgh, dr. B. van (1997). Neurowetenschappen, een overzicht. Maarssen: Elsevier/de Tijdstroom.
Language	English
Scheduling	10 meetings of 90 minutes + 7 workshops of 120 minutes on teaching practising
Numerus fixus	4
Date, time & venue	See ASIMUT
Teachers	Susan Williams, Bastiaan van der Waals, Suzanne Konings
Contact information	Adri de Vugt (a.devugt@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Motor Learning – Presentation
Assignment description	Presentation of a practical example of how strategies regarding implicit motor learning can be applied to your own instrument.
Assignment requirements	Presentation of approx. 15 minutes, including audio visual material.
Assignment planning	June
Assessment criteria	- Degree of theoretical and practical understanding - Quality of identification and explanation of how skill acquisition and embodied learning work in a concrete example. - Clarity of the presentation
Weighting	33%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Music learning and processing Paper
Assignment description	Paper on how concepts of musical processing can be applied in your own learning or teaching.
Assignment requirements	Paper of 1000 words
Assignment planning	June
Assessment criteria	- degree of comprehension of essentials of theories on musical learning; - ability to explain how these work in concrete learning and teaching situations; - understanding of how to use and develop effective strategies of musical learning in your own learning and teaching - quality of writing.
Weighting	33%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3

Assignment type	Presentation
Assignment description	Presentation of a practical example of practising in relation to theoretical concepts
Assignment requirements	Presentation of 10-15 minutes.
Assignment planning	June
Assessment criteria	- clarity, relevance and viability of the example - degree of comprehension of theories on practising being addressed in the course; - understanding of effective strategies of musical learning in your own learning and teaching - quality of presentation
Weighting	34%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Course title	MMus NEW AUDIENCES AND INNOVATIVE PRACTICE / Introduction to Project Management
OSIRIS course code	KC-M-EL-IPM
Type of course	Elective (Compulsory for most Master of Music students; this course can only be followed as a Master Elective by students in the master programmes Theory of Music, Music Education According to the Kodály Concept, National Master Orchestral Conducting, and Ensemble Singing)
Prerequisites	Non applicable
Course content	This course will prepare you to design your own Professional Integration Activity (PIA). You will develop competencies and understanding of the skills required to effectively design, develop and realise artistic projects. The course consists of five seminars with accompanying assignments in which you will develop a plan for your Professional Integration Activity (PIA). You will be taught to create the following components that together will form a project plan: a brief description of your PIA that defines the values to be created, the quantifiable results and the goals, a product based planning, a budget, a risk analysis, a pilot/prototype in which you test the essence of your PIA, a pitch.
Programme objectives	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.9, 2.B.12 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16
Course objectives	At the end of this course, you will be able to: - demonstrate an understanding of a variety of project management topics; - formulate your own professional goals; - create a brief description of an artistic project.
Connected Focus Area	Music in Public Space; Beyond Discipline
Credits	2 ECTS <i>(please note that every student needs to follow at least 3 ECTS in Master Electives in order to graduate)</i>
Level	Master
Work form	Seminars, tutorials, individual study, assignments
Literature	Course reader available in Teams
Language	English
Scheduling	5 seminars of 120 minutes during the 1st semester
Numerus fixus	Non applicable
Date, time & venue	See ASIMUT Please note that this course takes place in the academic year 2025-2026!
Teachers	Renee Jonker + guests
Contact information	Isa Goldschmeding - Coordinator Professional Integration (i.goldschmeding@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Written assignments

Assignment description	After every seminar you will be given an assignment. There are five assignments in total (equally weighted): - BDPIA (Brief Description of Professional Integration Activities) - Product Based Planning and Risk Log - Budget - Design of Prototype/Pilot and test - Pitch The BDPIA will become part of the Master Project proposal.
Assignment requirements	
Assignment planning	Each seminar is followed by an assignment
Assessment criteria	- Being able to give a clear description of the deliverable of the PIA - Being able to define quantifiable results of the PIA - Being able to define 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 with a specific objective for a specific receiver
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Deadline for re-assignments will be in January

Course title	MMus NEW AUDIENCES AND INNOVATIVE PRACTICE / Performance and Communication
OSIRIS course code	KC-M-EL-PCA
Type of course	Compulsory course also available as elective
Prerequisites	Non applicable
Course content	This course 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.
Programme objectives	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.8, 2.A.10, 2.A.13, 2.B.1, 2.B.2, 2.B.3, 2.B.4, 2.B.5, 2.B.6, 2.B.7, 2.B.8, 2.B.9, 2.B.12, 2.B.11, 2.B.12, 2.C.1, 2.C.2, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16, 2.C.16, 2.C.17
Course objectives	At the end of this course, you are able: ▪ to communicate about music in music, word or images; ▪ to explore to what extend music can be the carrier of meaning; ▪ 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.
Connected Focus Area	Musical Training, Performance & Cognition; Beyond Discipline
Credits	4 ECTS
Level	Master
Work form	Laboratory, tutorial, individual study
Literature	Tan S. Pfordresher P. Harré R. The Psychology of Music, Psychology Press – NY 2010 Bernstein L. The Unanswered Question – Six Talks at Harvard', Harvard University Press – Cambridge Massachusetts (ISBN 0-674-92001-5) 1976 Goebbels H. Aesthetics of Absence, Routledge – Oxford (ISBN-13: 978- 0415831048) 2015 Jonker, R. (2021) What is the word – when musicians speak, Research Catalogue
Language	English
Scheduling	Thirteen laboratories of 3 hours. Only taught in the 2nd semester.
Numerus fixus	20
Date, time & venue	See Asimut
Teachers	Renee Jonker, Juliette van Ingen, Julia Pallanch
Contact information	Isa Goldschmeding (i.goldschmeding@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Active participation
Assignment description	

Assignment requirements	80% attendance
Assignment planning	Continuous assessment
Assessment criteria	- Contribution to discussion: asking relevant questions, expressing your own opinion, analyzing contributions of others. - Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary. - Attendance (at least 80%): includes punctuality.
Weighting	50%
Grading scale	Participation sufficient/insufficient
Re-assignment description	In consultation with the department
Re-assignment planning	In consultation with the department
Assignment	Assignment 2
Assignment type	Performance
Assignment description	A performance that demonstrates acquired insights and skills
Assignment requirements	A 5-10 minute performance
Assignment planning	The performance will take place at the end of the 2nd semester
Assessment criteria	- Demonstrating understanding of the communicative aspects of music performance - Demonstrating awareness of body language and movement
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	in consultation with teacher

Course title	MMus NEW AUDIENCES AND INNOVATIVE PRACTICE / Socially Engaged Artistic Practice
OSIRIS course code	KC-M-EL-SEA
Type of course	Compulsory course also available as elective
Prerequisites	Non applicable
Course content	Where do you stand in society as a musician? 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 engage audiences and bridge 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. Next to participating in laboratory sessions you will do a short internship in an existing socially engaged artistic project (e.g. Music and Dementia, Mystifiers).
Programme objectives	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.12, 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16, 2.C.16
Course objectives	At the end of this course, you will be able to: ▪ find ways to use your own artistic practice in a societal context; ▪ engage on an artistic level with critical issues in our society; ▪ engage audiences through participation; ▪ develop your own socially engaged artistic practices.
Connected Focus Area	Music in Public Space; Creative Processes
Credits	4 ECTS
Level	Master
Work form	Laboratory, tutorial, workshops, individual study, internship.
Literature	Small, C. (1998) Musicking Wesleyan University Press London Small, C. (1996) Music, Society and Education, Wesleyan University Press London Elliott D. Silverman M. Bowman D. (2016) Artistic Citizenship Oxford University Press 2016 Renshaw, P. (2010). Engaged Passions: Searches for Quality in Community Contexts. Delft: Eburon Academic Publishers. Smilde, R., Page, K. and Alheit, P., (2014). While the Music Lasts: on Music and Dementia. Delft: Eburon Academics. Frasz & Sidford (2017) Mapping the landscape Helicon Collaborative www.passthesound.org Smilde, R. (2009) Musicians as lifelong learners- discovery through biography Eburon Delft
Language	English

Scheduling	12 laboratories of three hours, and an internship of 5 three-hour sessions
Numerus fixus	20
Date, time & venue	see Asimut for laboratory sessions, internship in consultation with the teachers
Teachers	Guy Wood, René van Munster, Renee Jonker
Contact information	Isa Goldschmeding (i.goldschmeding@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Active participation
Assignment description	
Assignment requirements	80% attendance
Assignment planning	Continuous assessment
Assessment criteria	Contribution to discussion: asking relevant questions, expressing your own opinion, analyzing contributions of others. Group skills: working together, allowing others to contribute, sharing ideas with others, assisting others, providing and being open to receiving feedback, exhibiting respect for others. Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary. Attendance (at least 80%): includes punctuality.
Weighting	50%
Grading scale	Participation sufficient/insufficient
Re-assignment description	Same as assignment(s) above
Re-assignment planning	in consultation with the teacher
Assignment	Assignment 2
Assignment type	Written self-reflection
Assignment description	A written self-reflection on your role as an artist in a societal context and on your experiences during your internship.
Assignment requirements	Word count: max 800 words.
Assignment planning	at the end of the 2nd semester
Assessment criteria	▪ demonstrate acquired insights in your own artistic practice in a societal context; ▪ demonstrate acquired insights in being engaged as a musician in societal context; ▪ demonstrate acquired insights in engagement of audiences through participation; ▪ describe your plans for your own socially engaged artistic practice
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	in consultation with the teacher

Course title	Music since World War II
OSIRIS course code	KC-M-EL-MWW
Type of course	Elective
Available to	This elective is available to all master students
Prerequisites	Non applicable
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, write short essays and/or short compositions.
Course objectives	At the end of the course, you will: - 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.
Connected Focus Area(s)	Creative Processes; Aesthetics & Cultural Discourse; Music Theory & Aural Skills;
Credits	3 ECTS
Level	Master
Work form	Group lesson
Literature	Various articles that will be distributed during the course
Language	English
Scheduling	Second semester, 10 sessions of 2 hours
Numerus fixus	10
Date, time & venue	See ASIMUT
Teacher(s)	Patrick van Deurzen
Contact information	Patrick van Deurzen (P.vanDeurzen@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Several short essays and/or short compositions (total max. 4)
Assignment description	Concrete questions, based on the texts we read, will be processed in short essays and/or discussed compositional techniques will be processed in short compositions.
Assignment planning	During the course the assignments will be made as a result of a lesson or preparation for the next lesson. At the end of the course the assignments are done.
Assessment criteria	Accuracy, Augmentation, Artistry, Awareness, Critical awareness, Exploration, Expression, Insight, Language skills, Musicality, Reflective skills, Stylistic awareness, Technique, Understanding, Use of sources
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above

Re-assignment planning	Before June 20
-------------------------------	----------------

Course title	Performance Training
OSIRIS course code	KC-M-EL-PS
Type of course	Elective
Available to	This elective is available to all master students
Prerequisites	Non applicable
Course content	This course is for all performing musicians who want a deeper understanding and strategies for their learning and performance preparation processes. This course is based on practical exploration of practice methods & approaches and performance preparation. Participants bring their current practice and performance issues, and these will be investigated and further developed with the help of current relevant knowledge from the fields of performance science (psychology, pedagogy and neuroscience) as well as peer learning within the group. Relevant topics that can be covered 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, and attentional focus, 'flow', motivation and confidence.
Course objectives	At the end of the course, you will: - have an advanced understanding of existing theories, approaches, methods and strategies concerning practicing and performance preparation; - be able to show how you have applied current knowledge in this field to your own practice; - have gained insights into your own physical and mental states during practicing, performance preparation and performing; - have exposure to relevant literature related to musical learning processes.
Connected Focus Area(s)	Musical Training, Performance & Cognition;
Credits	3 ECTS
Level	Master
Work form	Playing, discussion, presentations, weekly observations and exercises
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.
Language	English
Scheduling	Second semester, 8 sessions of 2 hours and 2 final sessions of 3 hours.
Numerus fixus	10
Date, time & venue	See ASIMUT
Teacher(s)	Susan Williams; Wieke Karsten
Contact information	Susan Williams (s.williams@koncon.nl)
Assessment	This course is assessed using the following assignments. The assignments need to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Presentation
Assignment description	A 5–10-minute presentation at the end of the course in which the connection is made between the students' personal performance training trajectory and the content of this elective.
Assignment requirements	Attendance, active participation, appropriate preparation of the repertoire
Assignment planning	Session 10
Assessment criteria	Showing an understanding of current knowledge about musical learning processes and how they apply to the students' own practice and performance preparation.
Weighting	33%
Grading scale	Pass/Fail
Re-assignment description	Not applicable
Re-assignment planning	
Assignment	Assignment 2
Assignment type	Written report
Assignment description	A written report about how the content of the course has affected or changed the students' behaviour
Assignment requirements	English, pdf, circa 500 words.
Assignment planning	2 weeks after the final session.
Assessment criteria	
Weighting	34%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	Attendance
Assignment description	A minimum of 80% attendance, including session 9 and session 10.
Assignment requirements	A minimum of 80% attendance, including session 9 and session 10.
Assignment planning	See Asimut
Assessment criteria	A minimum of 80% attendance, including session 9 and session 10.
Weighting	33%

Grading scale	Participation sufficient/insufficient
----------------------	---------------------------------------

Course title	Practicing improvisation: A pre-idiomatic approach
OSIRIS course code	KC-M-EL-PIA-23
Type of course	Elective
Available to	This elective is available to all master students
Prerequisites	Non applicable
Course content	"Improvisation enjoys the curious distinction of being both the most widely practiced of all music activities and the least acknowledged and understood." Since Bailey wrote this in 1993, the field of improvised music has been widely acknowledged, and the ability to improvise has become an essential skill for contemporary musicians. However, the expanding vastness of the field has made it even more challenging to understand and organize improvisation's common core principles, particularly when seeking new and personal vocabularies unbound by stylistic rules. In this course, we will explore these principles and develop together creative yet systematic approaches to practicing improvisation. But how can we actually practice improvisation? This seemingly paradoxical question can be answered by focusing on the foundational skills and concepts that underlie the improvisational processes. We can rephrase it as: "What do we need to practice to feel more comfortable while improvising, what skills should we develop, and how?". With this in mind, the module adopts a "pre-idiomatic" approach (not tied to specific styles), offering students a range of tools and exercises to enhance their ability to improvise both individually and collaboratively (skills application), while also providing the background knowledge needed to research and devise personal and coherent vocabularies (creativity and self-expression). The module fosters cross-departmental collaboration, inviting musicians from all backgrounds to share ideas, address challenges, and collectively design strategies for practicing improvisation in the most effective ways. Following some teacher-led sessions on core general principles, each student will be invited to propose specific areas to explore. Together, we'll create etudes to practice those area of improvisation and the related skills involved. The course will conclude with a final collective performance consisting of the etudes composed and practiced during the sessions.
Course objectives	At the end of this course, you will: - have developed a broader perspective of the field of improvised music - have acquired a variety of approaches and insights for practicing improvisation independently and collaboratively - have developed a set of rhythmic, melodic, harmonic, dynamic, and sonic skills to shape your vocabulary and musical discourse - have improved your ability to improvise within a chosen framework (modal/tonal/free) while understanding its theoretical principles (better connection between theory and practice)

	- have explored the boundaries between improvisation and composition, developing agility in integrating and transitioning between the two - have enhanced your awareness of interactional strategies and group dynamics - have increased your agency and awareness of your artistic choices and learning processes
Connected Focus Area(s)	Creative Processes; Music Theory & Aural Skills; Co-creative and Educational Settings; Aesthetics & Cultural Discourse;
Credits	3 ECTS
Level	Master
Work form	Group lesson, mentoring, peer learning.
Literature	Materials (text, audio, and video) will be provided during the lessons; here is a brief list of suggested readings: - Bailey, D. (1993). Improvisation. Its Nature and Practice in Music. - Benson, B. E. (2003). The Improvisation of Musical Dialogue. A Phenomenology of Music. - Cobussen, M. & Frisk, H. & Weijland, B. (2001). The field of Musical Improvisation. - Gordon, E. E. (1993). Learning Sequences in Music. Skill, Content, and Patterns. Edition. A Music Learning Theory. - Östersjö, S. & Thanh T. N. (2012). Traditions in Transformation: The Function of Openness in the Interaction between Musicians. - Werner, K. (1996). Effortless Mastery: Liberating the Master Musician within.
Language	English
Scheduling	Second semester 12 sessions of 2 hours + 1 performance session
Numerus fixus	9
Date, time & venue	See ASIMUT
Teacher(s)	Cristiano Viviani
Contact information	Cristiano Viviani (c.viviani@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course. Furthermore, students are required to have: - maintained a minimum of 80% attendance - actively participated in class - practiced the materials and delivered mini-assignments - throughout the course
Assignment	Assignment 1
Assignment type	Reflection and (Self)-Assessment
Assignment description	Students must complete an online questionnaire reflecting their practice routine, personal achievements, acquired knowledge and experience, and the relevance and impact of this subject to their future artistic development.
Assignment requirements	Complete the online form within the specified word count for each section, totalling between 400 and 700 words.
Assignment planning	The assignment is due one week before the course ends. Requirements and delivery by the deadline.

Weighting	35%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	The re-assignment must be submitted within a month after the course ends.
Assignment	Assignment 2
Assignment type	Artistic performance
Assignment description	Students must attend the final session to perform collectively created etudes, incorporating elements and ideas explored during the course.
Assignment requirements	A practical exam of max 10 minutes per piece (depending on the number of pieces and soloists) - group presentation.
Assignment planning	This assignment is scheduled during the last session of the elective.
Assessment criteria	The ability to integrate in their playing the skills and musical concepts practiced, with a certain level of flow.
Weighting	65%
Grading scale	Qualifying
Re-assignment description	If students fail, they must record two etudes and improvise on them (either solo or with the elective ensemble).
Re-assignment planning	The re-assignment must be submitted within a month after the course ends.

Course title	Rhetorical Acting for Musicians: historical acting techniques to create persuasive performances
OSIRIS course code	KC-M-EL-HTM
Type of course	Elective
Available to	This elective is available to all master students
Prerequisites	Non applicable
Course content	In this course, we will craft spoken and musical performances with the intent of engaging the audience's emotions and our own in a persuasive manner. We will investigate some of the principles of classical Rhetoric, learn how to put them in action, and also find out why they formed the backbone of acting and playing from the 17th- to the early 20th-century. Working within this framework, you will embody the teachings of countless artists from the past, and be able to enrich your own performances by posing questions such as: - What are the practical implications of Rhetoric's main objective – to instruct, to please, and to touch the audience – for my playing? - Can my emotional expressions be worked on and improved, and how would that knowledge help shape my musical choices? - How does the choice of a stage persona or character influence my relationship with the spectator, and what are the physical traits by which it is perceived? This course offers 26 hours of practice-led explorations into 17th- to 19th-century sources on theatre, music, and painting, through a rhetorical lens. Throughout the course, you will work on two monologues from the theatrical repertoire and act it before the class. The insights collected from these experiments will then be applied to one piece from your own repertoire, which you will commit to memory and perform to the class at the end of the course.
Course objectives	At the end of this course, you will: - understand music compositions and music-making as persuasive means to guide spectators' thoughts and emotions; - be critical regarding your own emotions and their expression on stage; - be aware of your stage persona and find ways to adapt it to your intentions as a rhetorical player; - craft fully embodied performances specifically aimed at engaging the imagination of the audience; - have an overview of historical sources on rhetorical delivery and musical execution; - be able to place musical pieces within a broader artistic context.
Connected Focus Area(s)	Art of Interpretation; Beyond Discipline; Music in Public Space;
Credits	3 ECTS
Level	Master
Work form	Group lesson
Literature	Descartes, R.: Les Passions de l'Âme (1649) Le Brun, Ch.: Conférence sur l'expression générale et particulière (1668)

	Dorigny, N. & Ralph, B.: The School of Raphael (1759) Johannes Jelgerhuis, Theoretische lessen over gesticulatie en mimiek (1827) Grimarest, J.-L.: Traité du récitatif (1707) Hill, A.: An Essay on the Art of Acting (1753) Walker, J.: Elements of Elocution (1781) & The Melody of Speaking Delineated (1787) Austin, G.: Chironomia (1806)
Language	English
Scheduling	Second semester 18 sessions of 2 hours
Numerus fixus	10 students
Date, time & venue	See ASIMUT
Teacher(s)	João Luís Paixão, Laila Cathleen Neuman, João Ferreira de M. Santos
Contact information	João Luís Paixão (j.paixao@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Practical Test
Assignment description	Demonstration of the learned skills through the performance of a theatrical or musical piece to the class, at three different points during the course.
Assignment requirements	To pass the class, you must perform the spoken and musical chosen excerpts, committed to memory, to the class.
Assignment planning	
Assessment criteria	The performances should relate the course content to your own practice
Weighting	75%
Grading scale	Pass/Fail
Assignment	Assignment 2
Assignment type	Written Test
Assignment description	Analysis of pieces to be performed, following the criteria found in rhetorical acting sources.
Assessment criteria	Insight and understanding of course content
Weighting	25%
Grading scale	Pass/Fail

Course title	Why Early Music? An investigation into the Early Music Revival and its Pioneers
OSIRIS course code	KC-M-EL-WEM
Type of course	Elective
Available to	This elective is available to all master students
Prerequisites	None
Course content	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.
Course objectives	At the end of the course, you will: - 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.
Connected Focus Area(s)	Art of Interpretation; Aesthetics & Cultural Discourse
Credits	3 ECTS
Level	Master
Work form	Group lessons
Literature	Dolmetsch, Arnold. Interpretation of the Music of the 17th and 18th Centuries Revealed by Contemporary Evidence. Mineola, N.Y.: Dover Publications, 2005. Harnoncourt, Nikolaus. Musik als Klangrede : Wege zu einem neuen Musikverständnis. St. Pölten: Residenz, 2009. Haynes, Bruce. The End of Early Music : A Period Performer's History of Music for the Twenty-First Century, 2010.

	Knights, Francis. Gustav Leonhardt and the Early Music Revival, 2014. Koopman, Ton. Authenticiteit in de historische uitvoeringspraktijk van de oude muziek. Leiden: Faculteit der Kunsten, Universiteit Leiden, 2008.
Language	English
Scheduling	Second semester, 10 sessions of 2 hours
Numerus fixus	Non applicable
Date, time & venue	See ASIMUT
Teacher(s)	Wouter Verschuren
Contact information	Wouter Verschuren (w.verschuren@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment description	A presentation on a pioneer in the HIP field of your choice.
Assignment requirements	
Assignment planning	During the course
Assessment criteria	Insight and understanding of course content
Weighting	33%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Essay
Assignment description	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.
Assignment requirements	Essay length: approx. 1000 words
Assignment planning	End of the course
Assessment criteria	Insight and understanding of course content
Weighting	34%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	Active participation
Assignment description	
Assignment requirements	You are required to attend a minimum of 80% of the classes.
Assignment planning	Continuous assessment
Assessment criteria	Active participation
Weighting	33%
Grading scale	Pass/Fail
Re-assignment description	This assessment does not allow for a re-examination in the same academic year as stated in the EER (article 21.6).
Re-assignment planning	

Course title	With and Beyond Music
OSIRIS course code	KC-M-EL-CPMP
Type of course	Elective
Available to	This elective is available to all master students
Prerequisites	Motivation letter, max. 1 A4 page
Course content	This course explores the use of curatorial strategies in musical creation and/or performance. Curatorial practices and strategies consist in bringing together artworks, objects, spaces, people and ideas, and in establishing dialogues or relations between them. Widely popular in the field of visual arts and theatre, these practices allow artists to create new contexts and forms of presentation for their art that is connected to the world around them. The content of the course is flexible and adaptable to the interests of the students. The modules of the course combine reflection and practical experimentation. You become acquainted with methods and theories on curatorship from music and other art forms, and investigate how to integrate curatorial strategies in your own projects. The course includes online lessons and an intensive project period in April. Activities and assignments might include: 1. analysis of artistic productions such as staged concerts, performance-lectures, digital art, context-specific works, interventions in public space or musical theatre; 2. analysis of relevant literature; 3. guest lectures with professional curators; 4. development of own curatorial concepts; 4. production of programme notes and texts; 5. group discussions; 6. group visit to the Rewire Festival in April and related assignments
Course objectives	At the end of the course, you will: - be acquainted with curatorial strategies and methods from different art fields in terms of display, discourse, audience, context, social engagement, production and management; - 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.
Connected Focus Area(s)	Art of Interpretation; Music in Public Space; Creative Processes; Beyond Discipline; Aesthetics & Cultural Discourse; Co-creative and Educational Settings;
Credits	3 ECTS
Level	Master
Work form	Online sessions and group meetings
Literature	'Yearning to Connect', an exposition by Heloisa Amaral consisting of material from previous electives is an important introduction and should be read before the beginning of the elective: https://www.researchcatalogue.net/view/733406/819883
Language	English

Scheduling	Second semester
Numerus fixus	Non applicable
Date, time & venue	See ASIMUT
Teacher(s)	Heloisa Amaral, guest lecturers
Contact information	Heloisa Amaral. Preferably via Teams, otherwise h.amaral@koncon.nl
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment description	The nature of the assignments is adapted to the interests of the group.

4.2 MASTER ELECTIVES OFFERED BY LEIDEN UNIVERSITY

Course title	Music Cognition
OSIRIS course code	KC-KVL-MC
Type of course	Elective
Available to	This elective is available to all master students
Prerequisites	Non applicable
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.
Course objectives	After this course, you will: - 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.
Connected Focus Area(s)	Musical Training, Performance & Cognition
Credits	5 ECTS, of which 3 ECTS can count as a master elective
Level	Master; Leiden University level 300
Work form	Lectures
Literature	- 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 Brightspace Reading will be assigned for every lecture, and communicated on Brightspace.
Language	English
Scheduling	Second semester. Total course load 5 EC x 28 hours= 140 hours Estimated load individual components: - 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
Numerus fixus	10 students

Date, time & venue	The timetables are available through My Timetable .
Teacher(s)	Dr. R.S. Schaefer
Contact information	Lecturer: Rebecca Schaefer (r.s.schaefer@fsw.leidenuniv.nl); Coordinator: Rogier Schneemann (acpa@hum.leidenuniv.nl)
Assessment	In addition to the weighed assignments described below, attendance is mandatory for April 21th and April 28th, and for 6 out of the other 8 lectures.
Assignment	Assignment 1
Assignment type	Cumulative assignment
Assignment description	Assessment and Weighing: 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)
Weighting	100%
Grading scale	Numeric
Re-assignment planning	A resit for the exam will be held on June 29th, 15.00-17.00 hrs.

Course title	Music – Philosophy - Politics
OSIRIS course code	KC-KVL-MPO
Type of course	Elective
Available to	This elective is available to all master students
Prerequisites	Non applicable
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.
Course 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; - be 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; - be 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.
Connected Focus Area(s)	Aesthetics and Cultural Discourse
Credits	5 ECTS, of which 3 ECTS can count as a master elective
Level	Master; Leiden University level 300
Work form	Lectures and seminars
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. 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.
Language	English
Scheduling	Please note that this course takes place in the academic year 2025-2026!
Numerus fixus	3 students
Date, time & venue	The timetables are available through My Timetable .
Teacher(s)	Drs. Tom Dommisse
Contact information	Tom Dommisse (t.dommisse@kunsten.leidenuniv.nl); Rogier Schneemann (acpa@hum.leidenuniv.nl)
Assessment	Assessment and weighing: 40% weekly seminar assignments 50% final essay 10% active participation in class
Assignment	Assignment 1
Assignment type	Cumulative assignment
Weighting	100%

Grading scale	Numeric
----------------------	---------

Course title	Music x Technology
OSIRIS course code	KC-KVL-MXT
Type of course	Elective
Available to	This elective is available to all master students
Prerequisites	Non applicable
Course content	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. 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) 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.
Course objectives	- The course aims to create a stimulating basis for critical thinking regarding the interrelation of Music and Technology - The course aims to stimulate the creation of new ideas and concepts focusing on the interrelation of Music and Technology
Connected Focus Area(s)	Instruments, Techniques and Technologies; Aesthetics and Cultural Discourse
Credits	5 ECTS, of which 3 ECTS can count as a master elective
Level	Master; Leiden University level 300
Work form	Interactive seminars
Literature	Texts and other materials on Brightspace
Language	English
Scheduling	Second semester
Numerus fixus	3 students
Date, time & venue	The timetables are available through My Timetable .
Teacher(s)	Dhr. E.F. van der Heide

Contact information	Edwin van der Heide (e.f.van.der.heide@liacs.leidenuniv.nl); Rogier Schneemann (acpa@hum.leidenuniv.nl).
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.

Course title	Popular and Global Music
OSIRIS course code	KC-KVL-PGM
Type of course	Elective
Available to	This elective is available to all master students
Prerequisites	Non applicable
Course content	With the opening of the transnational media market in the 1950s, the American popular song reached new audiences on an unprecedented scale. Elvis Presley, Chuck Berry, Bill Haley, and many others, became the icons of a new global space of interaction. The rest is history: the British Invasion, punk music, hip hop, and so on—all flagships of the global music industry today. But is this global dimension all there is to popular music? From the Latin popularis, popular means prevalent among the people. By that standard, many other musical materials worldwide should be labelled popular too. In this course, students explore the tension between the definitions of popular and global by examining diverse repertoires with a focus on formal features and social practices. Said materials include several styles of rock, pop and dance music, as well as traditions from Asia, Africa, Europe and the Americas.
Course objectives	By the end of the course, you will: - be able to compare central concepts in contemporary music categorisation, such as popular and global; - be able to analyse popular songs using the method of Embodies Musical Analysis; - be able to recognise and compare formal features of diverse musical styles with an emphasis on rhythm; - be able to interpret their own musical experiences from a critical standpoint and in awareness of prevalent metanarratives; - be able to explain the role of legal, economic, and technological factors in the development of popular and global music.
Connected Focus Area(s)	Music in Public Space; Aesthetics and Cultural Discourse
Credits	5 ECTS, of which 3 ECTS can count as a master elective
Level	Master; Leiden University level 300
Work form	Lectures and workshops
Literature	Bennett, A. (2012), Reappraising «Counterculture». Volume! [Online], 9(1). Connell, J. and Gibson, C. (2004), World music: Deterritorializing Place and Identity. Progress in Human Geography 28 (3), 342-362. Cook, M.A. (2012), Music Theory (selected passages). Licensed under the Creative Commons by-nc-sa 3.0 license, attribution to the original authors and publisher removed as per the publisher's request. Findeisen, F. (2015), The Addiction Formula (selected chapters), Enschede: Albino Publishing.

	Frith, S. (2001), Pop Music. In Frith, S., Straw, W. and Street, J., (eds.), The Cambridge Companion to Pop and Rock, Cambridge: Cambridge University Press. Krämer, B. (2011), The Mediatization of Music as the Emergence and Transformation of Institutions: A Synthesis. International Journal of Communication 5 (2011), 471–491. 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, New York and Oxon: Routledge. Middleton, R. (1993), Popular Music Analysis and Musicology: Bridging the Gap. Popular Music, 12 (2), 177-190. 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. Roos, C. (2022), The American Groove of the 1950s: Remixing the Archive as a Wall of Sound. Leidschrift, 37(3). 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.
Language	English
Scheduling	Please note that this course takes place in the academic year 2025-2026!
Numerus fixus	3 students
Date, time & venue	The timetables are available through My Timetable .
Teacher(s)	Dr. C.M. Roos Muñoz
Contact information	Carlos Roos Muñoz (c.m.roos.munoz@hum.leidenuniv.nl); Rogier Schneemann (acpa@hum.leidenuniv.nl)
Assessment	Assessment method Active Participation 25% Homework 25% Presentations 25% Final Exam 25% The final mark for the course is established by determining the weighted average.
Assignment	Assignment 1
Assignment type	Cumulative assessment
Weighting	100%
Grading scale	Numeric

Course title	Values in Music
OSIRIS course code	KC-KVL-VIM
Type of course	Elective
Available to	This elective is available to all master students
Prerequisites	Non applicable
Course content	Music is an object of aesthetic appreciation. Different types of music compete for the interest of concertgoers and music consumers. Music also plays an essential role in everyday life: it accompanies people while travelling, exercising, shopping or working. It is also increasingly used as a tool in 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 artistically. 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? Is valuation in music only a matter of personal taste, or do values in music above all reflect social norms, power relations and cultural identity? Conversely, do we recognise musical values in the world around us? Can developments in the musical field impact styles of conduct, social norms and interaction? This course starts from the premise that art music offers a playground where we can imagine and experience 'living today' in manifold ways. Close listening to its features is, therefore, key to a better understanding of the dynamic relation between cultural expressions and social context. This course will focus mainly (but not exclusively) on non-pop musical genres and niches in which music acts not only as a mirror but also as a field of exercise and experiment and, as such, an active and constitutive element of society.
Course objectives	In this course, you will: - relate features of art music to esthetical, ethical and societal values; - broaden the musical horizon and develop differentiated listening perspectives to art 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 art music creation, production and consumption; - understand different roles, functions, and positions of art music in contemporary society.
Connected Focus Area(s)	Music in Public Space; Aesthetics and Cultural Discourse
Credits	5 ECTS, of which 3 ECTS can count as a master elective
Level	Master; Leiden University level 300
Work form	10 lectures and 2 seminars
Literature	T.B.A.

	Compulsory: articles, sound files and videos, to be disseminated in advance to every lecture.
Language	English
Scheduling	Please note that this course takes place in the academic year 2025-2026!
Numerus fixus	3 students
Date, time & venue	The timetables are available through My Timetable .
Teacher(s)	Dr. Paul Craenen
Contact information	Paul Craenen (p.craenen@koncon.nl); Rogier Schneemann (acpa@hum.leidenuniv.nl)
Assessment	Assessment and weighing: 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. Active participation in class: 20% Personal assignments: 50% Collaborative assignments: 30%
Assignment	Assignment 1
Assignment type	Cumulative assessment
Weighting	100%
Grading scale	Numeric