

Finding Focus

A dialogue between science, pedagogy and the arts
about attention, intention and movement



Thesis Symposium Susan Williams

Leiden University

Wednesday 5 June 2019 at 10.00-13.00
Entrance at 9.30 (with tea & coffee)

Studio 3, Royal Conservatoire, Juliana van Stolberglaan 1, Den Haag

“Intention unites desire and action”

(Vadim Zeland)

PROGRAM

Michiel Schuijjer Introduction and Moderation

IMPULSE TALKS

Bernhard Hommel From intention to movement

Raoul Oudejans Training for excellence

Silke Kruse-Weber Developing an approach to error management in instrumental music education

Jed Wentz Imagination, affect, gesture: historical perspectives on the expression of emotion in the performing arts

Rebecca Schaefer Musical imagery

PAUSE

PRESENTATION AND DEMONSTRATION

Susan Williams: Focussing on musical intention

DISCUSSION

ROUND UP & CONCLUSIONS

Dr. Michiel Schuijjer studied Music Theory at the Royal Conservatoire in The Hague and Musicology at Utrecht University. He co-founded the Society for Music Theory and was editor-in-chief of the magazine *Tijdschrift voor Muziektheorie*.

Schuijjer focuses his own research at the juncture of music theory and historical musicology. His book *Analyzing Atonal Music: Pitch-Class Set Theory and Its Contexts* (University of Rochester Press, 2008) was awarded the Emerging Scholar Award of the American Society for Music Theory in 2010. He is currently studying the socio-logical foundations of the practice/theory divide as manifested in the curricula of European conservatories.

Michiel Schuijjer is presently research leader at the Conservatorium van Amsterdam, and head of its department of Composition, Conducting and Music Theory.



Prof. Bernhard Hommel studied psychology and literature sciences at the University of Bielefeld, from which he received his MA degree (Diploma) and PhD (1990). Then he moved to the Max-Planck Institute for Psychological Research in Munich (Habilitation at University of Munich; 1997). He is co-founder and board member of the Leiden Institute for Brain & Cognition (LIBC).

His research focuses on cognitive, computational, developmental, neural, and neurochemical mechanisms of human attention and action control, and the role of consciousness therein.

Recent work also addresses the role of emotion, creativity, and religion in human cognition, and cognitive robotics.

Dr. Raoul R.D. Oudejans is (Associate) Professor Learning and Performing in Sports, Department of Human Movement Sciences, Vrije Universiteit Amsterdam and Faculty of Sports and Nutrition, Amsterdam University of Applied Sciences, The Netherlands. He has always been intrigued by the excellence with which humans can move around in their environments and the seemingly limitless possibilities to improve perceptual-motor skills and become ever better.

He received his PhD in 1996 on his research into the optics and actions of catching fly balls in baseball. Ever since his main research and teaching areas are perceiving and moving in sports and other high-pressure contexts such as police work and performing arts with emphasis on the psychological factors involved in performing. The last fifteen years Raoul specialized in the visual control of the basketball shot as well as in training and performing under pressure. His research is part of the program Sports and Work of research institute Amsterdam Movement Sciences (AMS) and Institute for Brain and Behaviour Amsterdam (iBBA).





Prof. Silke Kruse-Weber studied in Munich and Würzburg. She holds diplomas in piano, musicology and in philosophy and lectured at the Ludwig-Maximilians-University in Munich for twenty years. In 2005 she published her dissertation "Piano pedagogy in the first three decades of the 20th century". During 2006-2010 she was a Research Associate for Music Pedagogy and Music Psychology at the Otto Friedrich University in Bamberg. Since 2010 she is Professor for Instrumental and Vocal Pedagogy at the University of Music and Performing Arts Graz, Austria. Since 2013 she chairs the Curriculum Commission for Instrumental Music

Pedagogy, which has developed a new curriculum emphasizing reflective practice, improvisation and collaboration.

Since 2015 Silke is Head of Department of Music Education. With an interdisciplinary approach specifically in psychology, she is exploring collaborative and transformative learning and teaching approaches. She focuses on reflective practice in various projects: teachers' professional development, a community music project Meet4Music, enhancing students' instrumental practice through reflective writing, and error-management for musicians. In all these fields, she published numerous monographs, chapters and papers in various journals and has also edited books.

Dr. Jed Wentz received his Bachelor of Music degree from Oberlin Conservatory where he studied contemporary and historical flutes. He received his Master degree from the Royal Conservatory in the Hague and his doctorate from Leiden University. His doctoral thesis 'Gesture, Affect and Rhythmic Freedom in the Performance of French Tragic Opera from Lully to Rameau' explores how historical acting techniques can influence the sound of French operatic music in performance. He has recorded more than 40 CDs with various Early Music ensembles including his own (Music ad Rhenum), has conducted staged opera performances and published in journals like *Early Music*, *Cambridge Opera Journal* and *European Drama and Performance Studies*. He is artistic advisor to the Utrecht Early Music Festival.



The relationship between declamation, rhetoric and musical performance before 1900 is at the core of his research. This is approached through the study of sources related to acting and preaching from the long 18th century. Research is further put into practice in theatrical scenes, by striving for a poetic and 'pathetic' declamation. From practical declamatory experience this practice can then be transferred to musical contexts by working with singers and instrumentalists on Early Music repertoire. Jed has also worked extensively on the Dutch Early Music revival of the 20th century.



Dr. Rebecca Schaefer is an expert in music neuroscience and music cognition. After postdoc appointments in Edinburgh, UK (Reid School of Music, Marie Curie Fellowship 'MUSICMOVES') and the University of California, Santa Barbara, USA (Psychology & Brain Sciences, SAGE Junior Research Fellowship), she is now an Assistant Professor at Leiden university since 2015. Her research more generally focuses on health applications of musical interactions, specifically on behavioural and neural aspects of music listening, moving to musical rhythm and music imagery.

She has MSc's in Clinical Neuropsychology from the University of Amsterdam and Music Cognition from Keele University (UK), and her PhD work at the Donders Institute for Brain, Cognition and Behavior of Radboud University Nijmegen focused on developing cognitive tasks for Brain-Computer Interfaces, specifically using the neural signals of music imagery and other time-structured imagery. She has specialized in music imagery since her PhD work, and has published papers on this topic within the domain of psychology, cognitive neuroscience and empirical musicology.

Susan Williams is one of the world's most well known specialists on the baroque trumpet and over the last 30 years has performed and recorded with many of Europe's finest early music ensembles as soloist, chamber musician and in orchestral projects. She has also initiated and realised many of her own artistic projects involving natural trumpets. She has taught since 1988 at The Royal Conservatorium of The Hague and since 2004 at the University of the Arts in Bremen

In addition to teaching natural trumpet and leading ensemble projects and workshops Susan has been giving regular courses in practicing and performance preparation for over ten years. Susan is actively involved in curriculum development in the area of training practicing both in The Hague and in Bremen.

She teaches in staff development programs in The Netherlands, Belgium and Austria and for the Netzwerk Musikhochschulen of Germany. Her research has revolved around the topics of attentional focus and musical imagery.

