



A Tower of Babel

Institutions and Epistemologies

In this symposium, we explore the benefits and challenges of bringing the practical and academic study of music closer together.



25 & 26 August

9.30- 18.30h, CvA Blue Stage



Conservatorium van Amsterdam
Amsterdam University of the Arts

HKU utrechts
conservatorium



**Universiteit
Utrecht**



UNIVERSITY OF AMSTERDAM

A Tower of Babel | Institutions and Epistemologies

Friday 25 August 2023 | Saturday 26 August 2023

09.30-18.30h, CvA Blue Stage

Conservatorium van Amsterdam

Introduction

Beginning in 2020, four Dutch institutions – two universities and two conservatories – embarked on a multi-tiered collaboration to bring the practical and academic study of music closer together. Enabled by a Leadership grant from the Comenius program of the Netherlands Initiative for Education Research, these collaborations led to an exchange of existing courses and new joint offerings between the partner institutions.

The Conservatorium van Amsterdam (CvA) and the University of Amsterdam (UvA) created the Academy for Musicology and Musicianship Amsterdam (AMMA) by aligning their bachelor programs. HKU Utrechts Conservatorium and Utrecht University offer a sequence of courses that fits both their master programs: the Academy for Musicology and Musicianship Utrecht (AMMU).

These two joint projects address music's role in society, politics, and culture and the increasing need for musicians to recognize societal issues in their search for funding. Furthermore, they contribute to the development of artistic research and performance studies, which have challenged the traditional professional division between artists and scholars. Finally, although musicians and musicologists have benefitted from combining studies in the past, many found such a combination hard to carry out. And with current limits imposed on funded study time, it is not feasible without institutional coordination.

But what does it mean to start a collaboration across the divide between university education and vocational training, even when it occurs within a single field? For all its apparent benefits, it faces massive challenges. These not only lie in students' expectations and prior education or in the professional values their institutions instill. They also lie in the different ways these institutions work. Significant vulnerabilities include admission, registration, schedules, communications, access to facilities, and grade processing. What the collaborating teams want to achieve often burdens the departments whose services they need.

So, how can we create more efficient interactions between such established educational cultures? Apart from music, which other fields would benefit from such interactions? How could they impact the landscape of higher education, professional practices, and students' learning trajectories and career prospects?

These questions will be central to the two-day symposium, 'A Tower of Babel: Institutions and Epistemologies', hosted at the Conservatorium van Amsterdam on Friday 25 and Saturday 26 August. The speakers will represent different communities of stakeholders in collaborations like the ones mentioned above: students and alums, teachers and lecturers, staff and administrators. Invited representatives from other artistic and academic fields will also join the discussion to talk about the broader implications of institutional and professional divisions that continue to hamper more fruitful exchange between disciplines and practices. The symposium will consist of lectures, discussion panels, showcases of work by students, and performances. In addition, the audience will be invited to participate actively in the exchanges at several moments.

We hope you enjoy the programme!

Michiel Schuijjer, on behalf of the organizing team
Amsterdam, 25 August 2023

Programme Friday 25 August

09.30 - 10.00 | Mezzanine

Welcome and registration

Morning coffee

10.00 - 10.15 | CvA Blue Stage

Opening address

Michiel Schuijjer – Conservatorium van Amsterdam; project leader of the Academy for Musicology and Musicianship

10.15 - 11.15 | CvA Blue Stage

How does the history of French humanist and transdisciplinary education serve the training of today's musician/musicologist?

Elizabeth Goncalves – University Paris-IV Sorbonne; University of Amsterdam

11.15 - 11.45 | Mezzanine

Coffee/tea break

11.45 - 12.45 | CvA Blue Stage

Interdisciplinary education in the health domain: Lessons learned from the master programme Medical Humanities and The New Utrecht School

Annet van Royen – University Medical Centre Utrecht and Utrecht University

12.45 - 14.15 | Mezzanine

Lunch

14.15 - 15.45 | CvA Blue Stage

On the openness of Creative Practice: Musicianship and musicology

Presentation AMMU: Ned McGowan, Floris Schuilting. With Matias Gómez-Sáenz and Martlies de Roos-Linden (student participants)

15.45 - 16.15 | Mezzanine

Coffee/tea break

16.15 - 17.15 | CvA Blue Stage

Logistics management panel

Walter van de Leur (Conservatorium van Amsterdam and University of Amsterdam, chair), Daniël Gase (University of Amsterdam), Annemarie Kosten-Dür (Conservatorium van Amsterdam), and Cecile van Rongen (HKU Utrechts Conservatorium)

From 17.30

Canal boat tour with drinks

Programme Saturday 26 August

09.30 - 10.00 | Mezzanine

Welcome and registration

Morning coffee

10.00 - 10.15 | CvA Blue Stage

Opening address

Michiel Schuijjer – Conservatorium van Amsterdam; project leader of the Academy for Musicology and Musicianship

10.15 - 11.15 | CvA Blue Stage

What does a 21st-century music degree look like?

Michelle Phillips – Head of 'Graduate Diploma of the Royal Northern College of Music'; University of Manchester

11.15 - 11.45 | Mezzanine

Coffee/tea break

11.45 - 12.45 | CvA Blue Stage

Learning from collaboration in classical music innovation

Peter Peters – Maastricht University; Maastricht Centre for the Innovation of Classical Music

12.45 - 14.15 | Mezzanine

Lunch

14.15 - 15.45 | CvA Blue Stage

Debating about Music, Listening to Music, and Whatever Else Comes Our Way: The AMMA seminars

Presentation AMMA: John Koslovsky, Walter van de Leur, Barbara Titus (in absentia). With Julie Deckers, Mariela Flores Gómez, Jasmine Karimova, and Alkistis Misouli (student participants)

15.45 - 16.15 | Mezzanine

Coffee/tea break

16.15 - 17.15 | CvA Blue Stage

Philosophy and strategy panel

Emile Wennekes (Utrecht University, chair), Jos Schillings (HKU Conservatorium Utrecht) and Daphne Wassink (Conservatorium van Amsterdam)

17.30 | CvA Blue Stage

Music by “Josef Kowalsky”, introduced by Marta Golka

Micheal Murray (alto sax), Ante Medic (guitar), Jorge Fernández (piano), Marta Golka (bass, compositions), Diego Miranda (drums)

18.30

Closing words by Julia Kursell, Professor of Musicology, University of Amsterdam

Drinks

Abstracts

How does the history of French humanist and transdisciplinary education serve the training of today's musician/musicologist?

Elizabeth Goncalves - Professor of French Literature, Musicology, and French Humanities. University Paris-IV Sorbonne; University of Amsterdam

French music institutions have deep roots in the cultural and political landscape once shaped by Louis XIV. And their training programs have always been oriented towards the classical music concert as it emerged in the Age of Enlightenment. They put the musician at the center of a fertile, transdisciplinary soil at once historical, cultural, literary and social. Thus, the higher education reforms of 2002 and 2006 (LMD: Bachelor-Master-Doctorate) and the European transfer of ECs have drawn universities and conservatories closer to the seventeenth-century idea of music education—their mutual recognition of diplomas enhanced students' mobility. Today, musicians have thus become political, social and historical actors like before, requiring institutions to reconsider their educational strategies.

In this talk, I will ask how membership in the European Higher Education Area can help French conservatoires and universities to offer future musician-musicologists the most authentic and effective training possible. I will present and compare the fifteen Bachelor's, Master's and PhD models for simultaneous graduation as musician-performer and musicology researcher proposed by the Université Paris-Sorbonne, the Conservatoire National Supérieur de Musique de Paris, the Conservatoire de Versailles, the Centre de Musique Baroque de Versailles, and the Université de Versailles. Which strategies have been implemented to articulate research and practice within a single course? What place and function do languages, literature, history, and sociology have, and how are these courses organized to optimize careers and professional projects? How do institutions and teaching teams support students, and what links are made with international institutions, both from a theoretical and methodological point of view? What are the future career paths that emerge from such programs? And does the balance between research and practice enable musicians to meet the new challenges they face?

Interdisciplinary education in the health domain: lessons learned from the master programme Medical Humanities and The New Utrecht School

Annet van Royen-Kerkhof MD PhD - Director, Medical School, University Medical Centre Utrecht and Utrecht University

Health(care)-related problems are becoming more complex, requiring interdisciplinary collaboration and creativity in search of potential solutions. For training students in interdisciplinary collaboration and boundary-crossing skills, it is vital to develop novel educational programs with other faculties, other universities, schools for applied Sciences, and institutes outside the universities.

In 2017 the New Utrecht School was established as a platform for interdisciplinary and transdisciplinary collaboration within and between Utrecht University and the HKU University of the Arts. Several extracurricular activities were developed, such as public dialogues, workshop series, and innovative curricular courses and electives. The minor Medical Humanities for bachelor students in Medicine, Humanities, and the Arts eventually led to a one-year master's program Medical Humanities (started September 2022)

The mixed composition of the educational teams involved in the program's development and implementation has helped bring the goals of interdisciplinarity nearer. Although the process has been time-consuming and less cost-effective than anticipated, we notice a cross-pollination between teachers and research groups, thus strengthening the ideas on interdisciplinary collaboration between the institutes more broadly.

On the openness of creative practice: musicianship and musicology

Ned McGowan - Lecturer at HKU Conservatory Utrecht. Composer and researcher

Floris Schuiling - Assistant Professor of Modern and Contemporary Music, Utrecht University

In the development of a collaborative programme between the HKU Utrecht conservatoire and Utrecht University musicology, we have designed a trajectory that aims to bridge the fields of musicological and artistic research. As part of this trajectory, the new course 'Musicianship and Musicology' directly addresses this transdisciplinary connection. With two teachers, from the university and conservatoire respectively, and a number of guest lecturers, we have used this course as a space for experimentation and exploration. The wide range of interests amongst students taking this course shows that this transdisciplinary area functions like a prism rather than a melting pot, opening up a wide range of topics that would not easily fit into traditional university or conservatoire programmes. The experimental set-up has been both a challenge and a core strength of this course. Opening up a space for thought and reflection, it has been a unique opportunity for both students and teachers to think creatively about the sources of musical knowledge and the methods used for examining them. It has also led to an important insight about the nature of artistic research, which has often been defined in opposition to academic research. In one classic formulation, Henk Borgdorff (2012) argues that artistic knowledge is 'tacit' and 'non-conceptual': it concerns the 'je ne sais quoi' of artistic practice and experience. While this claim of a special area of knowledge, essentially inaccessible to outsiders, has been crucial for the establishment of artistic research as a viable area of study, it makes the interdisciplinary collaboration that we endeavour a theoretical impossibility. Ironically, as we have found, the distinction may work in theory, but not in practice. Drawing on the work of anthropologist Tim Ingold, we suggest that creative practice, whether musical or musicological, is not a closed-off and isolated activity, but essentially open. The encounters in our classes are not between uniform disciplines, but between multifaceted people, whose research, artistic practice, and critical thinking are entangled in a variety of ways. In this spirit, this presentation will feature both prepared statements and open-ended dialogues, with contributions from teachers and a selection of students who have participated in this course. In conclusion, we look to the challenges and opportunities in the near future of the AMMU programme.

With Matías Gómez-Sáenz and Marlies de Roos-Linden (student participants)

What does a 21st-century music degree look like?

Michelle Phillips - Senior Lecturer in Music Psychology and Head of Enterprise (Academic),
Royal Northern College of Music

The study of music in higher education may include many different aspects, for example, performance, composition, musicology, music history, music psychology, ethnomusicology, music analysis, and many other sub-disciplines. Different degree-level programmes within institutions may offer different mixes and balances of such elements, and may also offer different levels of flexibility to students in terms of whether they aim to generalise, or specialise, in one of these areas. Given this complexity in what a music degree might look like, how should institutions design their programmes? Specifically, this talk will ask the question of what the differences between a university and a conservatoire degree might be, and will discuss how students might choose what option suits them. Is there a role for 'joint course' programmes, offered between conservatoires and university music departments, such as that offered by the Royal Northern College of Music and the University of Manchester, UK? What might the benefits of such a joint offering be, and the challenges? Moreover, how can we make sure that we prepare students for a 21st-century music industry in our degree programmes?

Learning from collaboration in classical music innovation

Peter Peters - Endowed Professor for Innovation of Classical Music, Maastricht University/
Maastricht Centre for the Innovation of Classical Music

In the social sciences, humanities and higher music education, collaboration across disciplines and institutes increasingly features as an extension of the repertoire of conventional didactic models and research methods. In my presentation, I will focus on collaborative teaching and research carried out by the Maastricht Centre for the Innovation of Classical Music (MCICM). This inter- and transdisciplinary collaboration between an orchestra, a higher music education institute, and a university situated in the South of the Netherlands started from sharing a problem: how can classical music organisations shape new futures through innovating their practices? Each of the partners has a stake of its own in addressing this problem. Whereas the orchestra hopes to attract new audiences and strengthen its public presence, the conservatory aims to update its curricula and the academic researchers are interested in orchestral music as a major practice of cultural transmission. Reflecting on our work in the MCICM in recent years, I will reflect on how this collaboration played out in practice. What was successful and why? And, perhaps more importantly, what proved to be less effective?

Debating about Music, Listening to Music, and Whatever Else Comes Our Way: the AMMA seminars

John Koslovsky - Lecturer in Music Theory, Conservatorium van Amsterdam; Assistant Professor of Musicology, KU Leuven (from 2023)

Walter van de Leur - Professor of Jazz and Improvised Music, University of Amsterdam, Conservatorium van Amsterdam

Barbara Titus - Associate Professor of Cultural Musicology, University of Amsterdam - in absentia

with Julie Deckers, Mariela Flores Gómez, Jasmine Karimova, and Alkistis Misouli - student participants

As part of the Comenius Leadership Grant awarded to the Amsterdam University of the Arts in 2020, a small team of teacher-researchers from the University of Amsterdam and the Conservatorium van Amsterdam embarked upon a project that sought to form a productive link between university and conservatory education at the bachelor level, in the form of electives open to students from all backgrounds. The collaboration resulted in two courses: "Current Debates in Music"; and "Listening Modalities in Music."

While the first course aimed specifically at confronting students with contemporary debates about music in the media, the second sought to explore the multitude of ways in which we listen to music, whether from a cultural, social, cognitive, and/or analytical point of view. The courses involved not only a continuous team effort on the part of the three teachers, but they also brought in several guests to share their expertise and practical experiences with the students. All told, the interactions between the teachers and the students led to some of the most unique and unrepeatably experiences anyone could have in an educational setting, resulting in final projects that would find little place in any other kind of course at the university or conservatory.

In this presentation, we will offer an overview of our two course offerings within the AMMA by explaining the rationale behind the courses and by sharing the experiences of the teachers and students. The teachers will first highlight some of the topics presented in the modules and touch upon the logistical challenges along the way. Following this, a select number of students from these courses will discuss with the audience their experiences in the classes, describe their final projects, and explain how those projects may have continued to develop in their lives as musicians and scholars. To conclude, the presenters will outline the next steps for the AMMA course offerings.

Logistics Management Panel

Walter van de Leur (Chair) - Professor of Jazz and Improvised music, University of Amsterdam and Conservatorium van Amsterdam

Daniël Gase - Marketing and Communication Advisor, University of Amsterdam)

Annemarie Kosten-Dür - Project Coordinator Academy for Musicology and Musicianship

Cecile Rongen - Study Leader contextual studies and historical performance practice, HKU Conservatorium Utrecht

A collaboration between a university and a school for vocational or professional education plays out on different levels: the institutional (entrance and exit requirements), the programmatic (curriculum, schedules), the social (students and teachers collaborating across educational cultures), and the managerial (registration, access to services and facilities, and the processing of results). The focus of such collaborations understandably lies on educational gains and improved career prospects. While one expects students and teaching staff to be the primary agents of change, these collaborations also hinge on people with a view of other factors that decide on the failure or success of the programme. This panel will focus on possible issues with logistics and communication experienced in the partnership between the conservatories and universities of Amsterdam and Utrecht.

Philosophy and Strategy Panel

Emile Wennekes (chair)- Professor of Musicology: Music and Media, Utrecht University

Jos Schillings - Director, HKU Conservatorium Utrecht

Daphne Wassink - Head Policy and Quality, Conservatorium van Amsterdam

The Academy of Musicology and Musicianship is one of several initiatives in the Netherlands and abroad to engage the binary structure that has long dominated European Higher Education. It distinguishes itself from others, e.g., by focusing on a single yet richly variegated field (instead of a multi- or transdisciplinary approach) and by intervening in existing curricula at the bachelor's and master's level (instead of offering project-based learning or creating a new specialism). Thus, it hopes to expand the common ground between musical practice and the scholarly study of music. This panel explores how these and other choices relate to the strategic priorities of the collaborating partners; to developments in culture, science, and society; and to nationwide political agendas.

