Syllabus

COGNITIVE ASPECTS IN MUSICAL PEFORMANCE - 23821

Last update 03-10-2015

**HU Credits:** 2

**Degree/Cycle:** 2nd degree (Master)

**Responsible Department:** musicology

**Academic year:** 0

**Semester:** 2nd Semester

**Teaching Languages:** Hebrew

**Campus:** Mt. Scopus

**Course/Module Coordinator:** Dr. Roni Granot

**Coordinator Email:** Roni.Granot@mail.huji.ac.il; ronigra@gmail.com

**Coordinator Office Hours:** Tuesdays 12:00-13:00

**Teaching Staff:**

Dr. Roni Granot
**Course/Module description:**
How does the player express structural and emotional aspects of the work? What does the listener perceive? What effect does the visual information have? How does one gain expertise in playing? What is the contribution of mental practice? What is the relationship between the auditory and motor mental representation of the work? What types of processes underlie "sight reading"? What is performance anxiety? These and other questions will engage us in this course of "cognitive aspects of musical performance".

**Course/Module aims:**
The purpose of the course is to familiarize students with the research literature in this field and in particular to expose them to the main research questions and research methods available in this domain.

**Learning outcomes - On successful completion of this module, students should be able to:**
Students will be able to describe the following concepts and methods of analysis: Analysis of temporal microchanges intensity profile, playing errors analysis, eye movements analysis as a tool for exploring score reading, motor planning, mental practice, focal dystonia and more. By the end of the course students will be able to design an experiment that examines qualitative and quantitative aspects of the preparation of a musical work for performance.

**Attendance requirements(%):**
80%

**Teaching arrangement and method of instruction:** Following a general introduction given by the lecturer in the first two meetings, we will present the various topics through a selected readings. Each class will begin by some general comments by the lecturer followed by presentations of selected articles from the bibliographic list presented by students. Each student will be asked to summarize the main point in the article, present a critical discussion of it and relate it to other topics presented in the course.

**Course/Module Content:**
1. What is performance? examples from the perspective of the performer, the philosopher and the cognitive psychologist
2. How do we measure performance?
3. Training strategies
4. Mental training
5. Sight reading
6. The relationship between training and expertise
7. Emotional expressivity in performance
8. Musical gestures
9. The importance of the visual information
10. Motor planning and timing
11. Ensemble playing
12. Stage anxiety
13. Modelling expressive performance

Required Reading:


Additional Reading Material:
See Syllibus in course site

Course/Module evaluation:
End of year written/oral examination 0 %
Presentation 25 %
Participation in Tutorials 35 %
Project work 35 %
Assignments 5 %
Reports 0 %
Research project 0 %
Quizzes 0 %
Other 0 %

Additional information: