

Music Masters for New Audiences and Innovative Practice

Study guide

July 2009

Introduction

Short description of the Joint Master

The master 'Music Masters for New Audiences and Innovative Practice' provides future professional musicians with the skills and knowledge to become artistically flexible practitioners able to adjust to new contexts within a wide range of situations of societal relevance. Students will learn to develop and lead creative projects in diverse artistic, community and cross-sectoral settings, thereby creating new audiences and developing their leadership skills in varied artistic and social contexts. Specialisation is possible in three areas: Ensembles, Collaborative Practice and Cross-sector Settings.

The master is a joint programme offered by five higher music education institutions from four different European countries. Students choose one of the five participating institutions as their host institution – which will also award the degree - and take one semester at one of the other institutions. The master has received funding from the European Union for its development.

The participating institutions are:

- Hanzehogeschool Groningen, University of Applied Sciences/Prince Claus Conservatoire, Groningen, The Netherlands (coordinating institution);
- Royal Conservatoire, The Hague, The Netherlands;
- Guildhall School of Music & Drama, London, United Kingdom;
- Iceland Academy of the Arts, Department of Music, Reykjavik, Iceland;
- Jyväskylä University of Applied Sciences, School of Music, Jyväskylä, Finland.

The study guide

This study guide for the 'Music Masters for New Audiences and Innovative Practice' is meant to give the students of the programme all the information they need to follow the programme. The guide follows the ECTS format and is therefore subdivided into several sections. Because the programme of the 'Music Masters for New Audiences and Innovative Practice' is a joint programme delivered by five different institutions in four different countries, this study guide will limit itself to give the information common to all five participating institutions. For all institution-specific information, this study guide refers to the websites of the individual participating institutions.

The study guide is, conform the ECTS-format, divided into three sections:

- I. information on the institutions: this section is short - a hyperlink will lead students to the information on the websites of the five participating institutions;
- II. information on the programme:
 - general description: this section offers students general information on the programme;
 - descriptions of individual course units: the study guide offers descriptions of the course units which are specifically developed for and delivered within the programme. For electives within the five

institutes, students will be lead to the existing course descriptions by
hyperlink.

- III. general information for students: this section again is short - a hyperlink will lead students to the information on the websites of the participating institutions.

**Study guide ‘Music Masters for New Audiences and Innovative Practice’
Part I:
Information on the institutions**

For information on the ECTS-items

- name and address;
- academic calendar of institution;
- academic authorities;
- general description of the institution (including type and status);
- list of degree programmes offered;
- admission/registration procedures;
- main university regulations (notably recognition procedures);
- ECTS institutional co-ordinator;

you are referred to the websites of the participating institutions.

Please check:

- Hanzehogeschool Groningen, University of Applied Sciences/Prince Claus Conservatoire: www.prinsclausconservatorium.nl;
- Royal Conservatoire The Hague: www.koncon.nl;
- Guildhall School of Music & Drama: www.gsmd.ac.uk;
- Iceland Academy of the Arts, Department of Music: www.lhi.is;
- Jyväskylä University of Applied Sciences, School of Music: www.jamk.fi/english/kulttuuri.

Please note: admission/registration procedures

The programme has its proper admission/registration procedures. Students can apply for a place in the programme only via one of the five participating institutions. The procedures’ content is basically the same for every institution, however practicalities may vary from institution to institution. Please check on the websites of the individual institutions (see above)!

**Study guide ‘Music Master for New Audiences and Innovative Practice’
Part IIA:
Information on programme – general information**

1. Qualification awarded

After completion of the course graduates will be awarded the degree of their home institution:

- Guildhall School of Music & Drama, London: M Mus;
- Hanzehogeschool Groningen, University of Applied Sciences/Prince Claus Conservatoire, Groningen: M Mus;
- Royal Conservatoire, The Hague: M Mus;
- Iceland Academy of the Arts, Department of Music: M Mus;
- Jyväskylä University of Applied Sciences, School of Music: M of Culture & Arts.

2. Administration/registration/admission procedures

The admission procedure takes the following form:

- in the first admission round the applicant will be asked to send in a combined study plan, motivation letter and CV, and a presentation on DVD. The home institution decides which applicants continue to the second round, and each applicant will be informed about the decision as soon as possible;

- the second round will take place at the home institution. The second admission round consists of:

- A ten minute performance on the candidate’s instrument or presentation of the candidate’s compositions
- A creative workshop and collaborative task
- A ten minute presentation of the candidate’s study plan
- A thirty minute interview

When applying, the students will be required to make a first and second choice for the exchange institution of the second semester. However, no guarantee for an exchange institution can be given. After the second selection round of students, it will be decided which student will be enrolled in which institution during the second semester.

Since the Joint Master is part of the educational systems of five different institutions, the administration/registration/admission procedures might differ slightly per institution. The procedures’ content is basically the same for every institution, however practicalities may vary from institution to institution. Please check on the websites of the individual institutions:

- Hanzehogeschool Groningen, University of Applied Sciences/Prince Claus Conservatoire: www.prinsclausconservatorium.nl;
- Royal Conservatoire The Hague: www.koncon.nl;
- Guildhall School of Music & Drama: www.gsmd.ac.uk;

- Iceland Academy of the Arts, Department of Music: www.lhi.is;
- Jyväskylä University of Applied Sciences, School of Music: www.jamk.fi/english/kulttuuri.

3. Admission requirements

The general admission requirements of each of the participating partners in the joint programme form the basis of the admission requirements. They are specified for the entrance examination for the joint programme. Students can apply for a place in the programme via one of the five participating institutions. The procedure's content and criteria are basically the same for every institution. Please check the websites of one of the individual institutions for the actual admission requirements:

- Hanzehogeschool Groningen, University of Applied Sciences/Prince Claus Conservatoire: www.prinsclausconservatorium.nl;
- Royal Conservatoire The Hague: www.koncon.nl;
- Guildhall School of Music & Drama: www.gsmd.ac.uk;
- Iceland Academy of the Arts, Department of Music: www.lhi.is;
- Jyväskylä University of Applied Sciences, School of Music: www.jamk.fi/english/kulttuuri.

4. Learning Outcomes

The following learning outcomes reflect the AEC descriptors for second cycle (Masters) programmes and the Polifonia/Dublin descriptors for second cycle programmes. Both sets of descriptors assume a continuous progression, extension and/or enhancement of skills typically associated with the completion of a first cycle programme in music higher education.

At the completion of their studies, a student should...

Skills in Artistic Expression

- 1.1... be able to create, realise and express unambiguously to specialist and non-specialist audiences their own artistic concepts as a high-level performer, composer and/or leader, emerging as a well developed musical personality.

Creative and Transformative Skills

- 2.1... demonstrate considerable capacity in creating and developing original musical material inspired by people, context and purpose.
- 2.2... be able to re-create and transform repertoire building upon experience with representative works in their area and a variety of other musical styles and genres.

Performance Skills

- 3.1... be able to project their musical ideas fluently, sensitively and with confidence in a variety of performance settings and for a variety of audiences using a wide range of musical material.

Improvisation Skills

- 4.1... be able to improvise with fluency responding appropriately to the context.

Ensemble Skills

- 5.1... be able to take an accompanying/supporting role within ensemble activities.
- 5.2... be able to take a leadership role within ensemble activities.

Workshop Skills

- 6.1... be able to facilitate learning in formal and non-formal settings
- 6.2... be able to participate and collaborate effectively within music making environments in a variety of settings.
- 6.3... be able to apply appropriate creative workshop skills when interacting with a particular audience.

Technical Skills

- 7.1... be able to continuously renew and develop skills such as rehearsing, practising, interpreting and reading in order to support their ability to realise and express artistic concepts of their own and other's.

Knowledge and Understanding of Repertoire and Musical Materials

- 8.1... through self-directed study, research and practice, have acquired a comprehensive knowledge of relevant repertoire and be able to apply their knowledge about the common elements and organisational patterns of music to express artistic concepts of their own and other's.

Knowledge and Understanding of Context

- 9.1... be able to seek and apply knowledge from other fields of research.
- 9.2... possess knowledge of musical styles and their associated performing traditions in order to be able to develop, present and demonstrate programmes that are coherent and suitable to the performing context(s).
- 9.3... have a profound understanding of the interrelationship between their theoretical and practical studies and should have a sense of how to use this knowledge to strengthen their own artistic development.

Independence

- 10.1... have become fully autonomous learners, able to integrate knowledge and to undertake in an organized manner tasks that may be
 - extended and complex,
 - applied in new or unfamiliar contexts,
 - based upon incomplete or limited information.

Psychological Understanding

- 11.1... be able to demonstrate self-awareness in a variety of situations, and be self-confident and experienced in working with various target groups from different backgrounds.

Critical awareness

- 12.1... be able to make reflexive decisions based upon their critical responses, continuously renewing and developing their personal skills and knowledge within their profession.

Communication and project management skills

- 13.1... have become confident and experienced in their communication and social skills, including the ability to
 - initiate and work with others on joint projects or activities,
 - show skills in leadership, teamwork, negotiations and organisation,
 - integrate with other individuals in a variety of cultural contexts,
 - demonstrate their command of language (written or spoken),
 - present complex work in accessible form,
 - interact with and respond to a variety of audiences
- 13.2 ... be able to apply, using project management techniques, their knowledge, artistic understanding and problem-solving abilities in unfamiliar and/or multi-disciplinary contexts.

5. Access to labour market and further studies

The Music Masters in New Audiences and Innovative Practice prepares students for a diverse range of career opportunities. Students are given assistance in defining and realizing individual career pathways that embrace composition, performance and leadership. Graduate's careers may include instrumental and vocal performance; project leading for orchestras, schools and other cultural organizations; composition; 'portfolio' careers, that develop practices crossing more traditional boundaries. Graduates may also carry on their action research eventually leading to a doctorate research project.

6a. Course structure diagram with credits

When	What	Where are the students?	Where are the teachers?
February	Admission assessments	Home Institution	Admission committee: teachers from the home institution plus members of other institutions
Sept-Febr	<p>Semester 1: 30 EC</p> <p>2 EC: Mentoring process and Personal pathway guidance</p> <p>Intensive week</p> <ul style="list-style-type: none"> • Action Research (7) • Project Management and Entrepreneurship (7) • Performance and Communication (7) • Leading and Guiding (7) 	<p>Intensive week: rotating at one of the institutions</p> <p>Rest: home institution</p>	<p>Intensive week: at one of the institutions</p> <p>Remainder of the period: home institutions; specialized teachers will travel between the institutions</p>
Febr-July	<p>Semester 2: 30 EC</p> <p>3 EC: Mentoring process and Personal pathway guidance</p> <p>27 EC: A variety of chosen modules connected to the student's personal pathway</p>	Period abroad	Home institution
Sept-July	<p>Semester 3 and 4 : 60 EC</p> <p>6 EC: Mentoring process and Personal pathway guidance</p> <p>30 EC: Professional integration project</p> <p>24 EC: Other modules</p>	Home institution	Home institution Examination committee: teachers from the home institution plus one member of another institution

6b. Overview of Modules, Assessments and Prerequisites

Sem. 1		Sem. 2			Sem. 3/4			Completion		
Module	Assessment	Module	Prerequisites	Assessment	Module	Prerequisites	Assessment	Module	Prerequisites	Assessment
Leading & Guiding	Assessment of activity in the field or with peers	Period abroad: various modules according to own personal development plan; summarized in learning agreement	Finished 3 out of 4 modules sem. 1 + consent by mentor on learning agreement	Varies from module to module	Optional modules	Finished all modules sem. 1	Varies from module to module	Mentoring	Finished mentoring sem. 2 + all other modules sem. 1-4	Discussion of portfolio of complete programme.
Performance & Communication	Assessment during a performance connected with new audiences				Professional Integration Project	Finished all modules sem. 1	1. One or two performances 2. Reflective presentation connected to the performances			
Action Research	15 minute presentation plus discussion with the rest of the group				Mentoring	Finished mentoring sem. 1	Same as sem. 1			
Project Management	1500 word project proposal related to prof. integr. project or to P&C-module									
Mentoring	Student runs peer group assessment: student reflects, group reacts, student submits written responses to mentor									

7. Successful Completion of the Programme

The programme consists of separate modules which will all be examined in their own way. The mentoring in the programme is seen as separate modules, one in each semester. In the mentoring modules, the results from all other modules are brought together and discussed in the light of the students' development. The fourth and last module of mentoring is concluded with a final talk on the complete portfolio that has been built up by the student during the programme. In the portfolio all results of the courses and the course examinations will be included, including the four core modules, the period abroad, the professional integration project, the optional modules and the mentoring modules. Therefore, the final talk of the fourth mentoring module cannot take place before all other modules are finished. With successfully finishing the fourth mentoring module the student also successfully completes the programme.

8. Examination and assessment regulations

For examination and assessment regulations, the student is referred to the regulations of his or her home institution. Please check:

- Hanzehogeschool Groningen, University of Applied Sciences/Prince Claus Conservatoire: www.prinsclausconservatorium.nl;
- Royal Conservatoire The Hague: www.koncon.nl;
- Guildhall School of Music & Drama: www.gsmd.ac.uk;
- Iceland Academy of the Arts, Department of Music: www.lhi.is;
- Jyväskylä University of Applied Sciences, School of Music: www.jamk.fi/english/kulttuuri.

In as far module descriptions are part of examination and assessment regulations, the student is also referred to part IIB of this study guide.

9. Contact persons general + per institution

General Information :

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**Study guide ‘Music Master for New Audiences and Innovative Practice’
Part IIB:
Information on programme – description of individual course units**

Contents:

- Performance and Communication
- Leading and Guiding
- Project Management and Entrepreneurship
- Action Research
- Professional Integration Project
- Mentoring

Performance and Communication

1. Course title

Performance and Communication

2. Code of course

T.b.d.

3. Type of course

Taught, supervised placement

4. Level of course

Master's

5. Year of study

First year, first semester

6. Number of credits

7 EC

7. Contact hours

48 hours:

Part 1: 24 contact hours of seminars and workshops

Part 2: 21 contact hours of placement

Part 3: 3 contact hours of evaluation and assessment

8. Name of tutors

T.b.d.

9. Objectives of the course

This module seeks to develop the students' technical and artistic capacity for performance and communication in a variety of formal and non-formal contexts.

Students will:

- be able to communicate about a piece of music in word or images before letting the music sound for itself;
- be able to let any piece of music example/excerpt, style or musical technique become the starting point for a project that reaches out to new audiences;
- be able to enhance the meaning of music by presenting the music in a new context or environment;
- be able to address new audiences in a creative, innovative and binding way.

10. Prerequisites

Admission to the Master's programme.

11. Course content

The student is offered intensive encounters with best practice of innovative performances combined with teaching/coaching by representatives of these best practices. In terms of communication the student will consider:

- The dramaturgy within a piece of music: Exploring a variety of possibilities to verbally express what is special about a piece of music, a programme, a composer or performing musician, a specific style, a musical tradition, a musical technique or that single moment in a piece that makes you hold your breath.
- Approaching innovation in different ways: How can any piece of music, style or musical technique become the starting point for different kinds of innovative projects?
- Connecting to context and fitness for purpose: How can any piece of music, style or musical technique be presented in a new context or environment?

In relation to performance, the student is brought in contact with established professionals who embrace and implement best practice in of innovation and the creation of new audiences.

12. Recommended reading/listening/viewing

- Miles B. (2004) *Zappa, a biography*, Grove Press – New York (ISBN 906005556X)
- Green B. and Gallwey, W. (1986) *The inner game of music*, Double Day – New York Viewing (ISBN-13: [9780385231268](#))
- Heiner Goebbels *Schwarz auf Weiß* (DVD)
- Claude Vivier *Kopernikus & Marco Polo* in a production of the Dutch Opera (DVD)
- documentary *Rhythm is it* about a community project of the Berliner Philharmoniker (DVD)

13. Teaching methods / workforms

Seminar, laboratory, field study, individual study

14. Assessment methods

The assessment consists of:

- A performance during part A of this module, followed by discussion and feedback from peers and tutor.
- A written self-reflection, submitted at the end of the module, which draws on personal learning and peer feedback, experienced both in the Performance & Communication and Leading & Guiding modules.

15. Language of instruction and assessment

English

16. Corresponding Learning Outcomes

Skills in Artistic Expression

- 1.1... be able to create, realise and express unambiguously to specialist and non-specialist audiences their own artistic concepts as a high-level performer, composer and/or leader, emerging as a well developed musical personality.

Creative and Transformative Skills

- 2.1... demonstrate considerable capacity in creating and developing original musical material inspired by people, context and purpose.

- 2.2... be able to re-create and transform repertoire building upon experience with representative works in their area and a variety of other musical styles and genres.

Performance Skills

- 3.1... be able to project their musical ideas fluently, sensitively and with confidence in a variety of performance settings and for a variety of audiences using a wide range of musical material.

Improvisation Skills

- 4.1... be able to improvise with fluency responding appropriately to the context.

Ensemble Skills

- 5.1... be able to take an accompanying/supporting role within ensemble activities.
- 5.2... be able to take a leadership role within ensemble activities.

Technical Skills

- 7.1... be able to continuously renew and develop skills such as rehearsing, practising, interpreting and reading in order to support their ability to realise and express artistic concepts of their own and other's.

Knowledge and Understanding of Repertoire and Musical Materials

- 8.1... through self-directed study, research and practice, have acquired a comprehensive knowledge of relevant repertoire and be able to apply their knowledge about the common elements and organisational patterns of music to express artistic concepts of their own and other's.

Knowledge and Understanding of Context

- 9.1... be able to seek and apply knowledge from other fields of research.
- 9.2... possess knowledge of musical styles and their associated performing traditions in order to be able to develop, present and demonstrate programmes that are coherent and suitable to the performing context(s).
- 9.3... have a profound understanding of the interrelationship between their theoretical and practical studies and should have a sense of how to use this knowledge to strengthen their own artistic development.

Independence

- 10.1... have become fully autonomous learners, able to integrate knowledge and to undertake in an organized manner tasks that may be
 - extended and complex,
 - applied in new or unfamiliar contexts,
 - based upon incomplete or limited information.

Communication and project management skills

- 13.1... have become confident and experienced in their communication and social skills, including the ability to
 - initiate and work with others on joint projects or activities,

- show skills in leadership, teamwork, negotiations and organisation,
- integrate with other individuals in a variety of cultural contexts,
- demonstrate their command of language (written or spoken),
- present complex work in accessible form,
- interact with and respond to a variety of audiences

17. Breakdown of sessions

Part 1 Seminars and workshops (24 hours; 8 x 3 sessions)

Note: according to how this module is prepared in each institute, the amount of time per session may vary.

Session 1+2 Introduction.

Students are presented with case studies and practice based examples in which a musical style, or a technique, or a composer or an artist, or a specific piece of music is the starting point for various ways to communicate about this music *other* than a straightforward performance in concert. Students are also invited to participate actively (playing/singing) in experiencing various ways to learn about music by making music.

Session 3+4 How to communicate about a piece of music in various ways?

The students bring pieces from their own repertoire. It is explored how these pieces can be broken down to elements that can enhance the promotion of this piece or raise the curiosity of various audiences to attend a performance of this particular piece. Then it is explored how these pieces can become the starting point for various tasks, for example a promotion talk to the members of ones own band/ensemble to build a programme around this piece; talks that promote your piece/repertoire to venue programmers or event organisers; a pre-concert talk to an audience that has paid a ticket to see your performance; a pre-concert talk to an audience that has no knowledge about you or your music at all; an educational project with children that have had no musical formation at all.

Session 5+6 How to communicate about a style, a musical technique, a musical tradition, a composer/musician, in various ways?

Students are given the task to prepare the presentation of a specific style, a musical technique, a musical tradition, a composer/musician. According to their presentations it is explored how these subjects can be broken down to elements that can enhance the promotion of music or raise the curiosity of various audiences to attend this style, technique, tradition, repertoire or composer being performed. Furthermore, special attention is given to the way in which the student can communicate the ‘intangible’ aspects of music and performance to any person or groups in any context that might arise. This exploration can be applied to a diverse range of styles, genres and forms, including the sonata; the sound of the saxophone; the Gagaku Orchestra at the Imperial Court in Japan; the use of Iraqi traditional music in contemporary jazz; rhythmic patterns in minimalist music; music that combines elements from various styles (classic, rock, jazz, techno) and plays with – or breaks with the rules that are accepted in that specific domain.

Then students are stimulated to become creative themselves in finding ways to make these elements the starting point for various tasks, such as for example:

- a 30 second radio commercial
- a five minute appearance during a fund-raising event
- an half an hour long pre-concert talk to an audience
- an educational project with children that have had no musical formation at all

Session 7+8 How do we listen? How do we reach established and new audiences?

One by one, students perform or present a piece they are very passionate about. They either play the piece or they present the piece in a recording. After each performance, the student is invited to reflect on what in particular has made him/her decide to present this piece? This piece is then analysed, first by ear, then if available or relevant by reading a score. The student is encouraged to take his or her own passion for music to inspire various ways to communicate about this piece.

Then it is explored how this personal passion or musical experience can be the starting point for various ways to find new audiences for this music or musical experiences. After that it is explored which needs exist in today's landscape on a personal, social, or global level, and how music - or the intrinsic values of music - can play a role to help meeting these needs. Finally it is explored how answers to these questions can lead to a realistic plan to actually perform this piece in various contexts in Part B of this module.

Part 2 Placement (21 hours)

Connecting to context and fitness for purpose

According to the plan that has been developed at the end of Part 1, students prepare and execute a performance of a piece of music or a programme during a placement in any other context than that of a regular concert performance. This part of the module is coached by tutors that both have wide experience in the performance practice of the student's instrument/main subject and at the same time are representatives of best-practices to which the student can be connected for his/her Professional Integration Plan in the second year of the Joint Master programme.

Part 3 Evaluation and assessment (3 hours)

This includes a peer group evaluation and a tutorial for feedback of the key tutor.

Leading and Guiding

1. Course title

Leading & Guiding

2. Code of course

T.b.d.

3. Type of course

Taught, supervised placement

4. Level of course

Master's

5. Year of study

First year, first semester

6. Number of credits

7 EC

7. Contact hours

48 hours:

Part 1: 24 contact hours of seminars and workshops

Part 2: 18 contact hours: placement and workshops

Part 3: 6 contact hours: assessment/evaluation sessions

8. Name of tutors

t.b.c.

9. Objectives of the course

This module provides opportunities for students to develop and demonstrate knowledge and understanding, qualities, skills and other attributes in the following areas.

Students will:

- demonstrate an understanding of and capacity for music-based activity in a variety of ensemble performance contexts and in facilitating group creative work both within exclusively musical contexts and in various cross-arts, inter-cultural and community situations;
- demonstrate skills of leadership in relation to the facilitation of ensemble and/or group participation in specialist and non-specialist environments;
- through the use of their imagination, intuition and emotional understanding, demonstrate an ability to make decisions in a variety of contexts and situations;
- demonstrate effective communication and social skills for working with others on joint projects as well as being able to lead, negotiate with and organise others;
- demonstrate an ability to engage with a variety of musical styles and genres.

10. Prerequisites

Admission to the Master's programme

11. Course content

This module introduces the student to the skills and knowledge necessary to be a competent workshop/laboratory practitioner and creative leader. It gives the student the opportunity as an ensemble member to explore the combined role of composer, leader and performer within a creative, participatory workshop environment. The student is expected to engage convincingly in all the following activities as a professional practitioner:

- Voice, body and percussion work; coordination and communication.
- Improvisation as a group, generic activity; developing your own musical voice within the group; organically building on the ideas of peer group members.
- Group composition skills; conceiving and creating ideas within a collaborative environment.
- The psychology of leadership; the different levels of facilitating and guiding within a team; leading and being lead.

12. Recommended reading/listening/viewing

- Animarts (2003) *The Art of Animateur: An investigation into the skills and insights required of artists to work effectively in schools and communities*, Animarts: in partnership with the Guildhall School and LIFT (London International Festival of Theatre)
- Green, L (2002) *How popular musicians learn: A way ahead for Music Education*, Ashgate
- Odam, G and Bannan, N (2005) *Lifelong Learning for Musicians: The place of mentoring*, Prince Claus Conservatoire and Royal Conservatoire The Hague
- Robinson, K (2001) *Out of our minds – Learning to be a Creative*, Capstone – Oxford
- Small, C (1996) *Music, Society and Education*, Wesleyan University Press

13. Teaching methods / workforms

Laboratory, field study, tutorial, individual study

14. Assessment methods

The assessment consists of:

- A midterm peer-assessment based on filmed footage of the students leading and guiding fellowstudents in laboratory sessions.
- A performance during the workshop leading process of this module, followed by discussion and feedback from peers and tutor.
- A written self-reflection, submitted at the end of the module, which draws on personal learning and peer feedback, experienced both in the Leading & Guiding and Performance & Communication modules.

15. Language of instruction and assessment

English

16. Corresponding Learning Outcomes

Skills in Artistic Expression

- 1.1... be able to create, realise and express unambiguously to specialist and non-specialist audiences their own artistic concepts as a high-level performer, composer and/or leader, emerging as a well developed musical personality.

Creative and Transformative Skills

- 2.1... demonstrate considerable capacity in creating and developing original musical material inspired by people, context and purpose.
- 2.2... be able to re-create and transform repertoire building upon experience with representative works in their area and a variety of other musical styles and genres.

Improvisation Skills

- 4.1... be able to improvise with fluency responding appropriately to the context.

Ensemble Skills

- 5.1... be able to take an accompanying/supporting role within ensemble activities.
- 5.2... be able to take a leadership role within ensemble activities.

Workshop Skills

- 6.1... be able to facilitate learning in formal and non-formal settings
- 6.2... be able to participate and collaborate effectively within music making environments in a variety of settings.
- 6.3... be able to apply appropriate creative workshop skills when interacting with a particular audience.

Knowledge and Understanding of Repertoire and Musical Materials

- 8.1... through self-directed study, research and practice, have acquired a comprehensive knowledge of relevant repertoire and be able to apply their knowledge about the common elements and organisational patterns of music to express artistic concepts of their own and other's.

Independence

- 10.1... have become fully autonomous learners, able to integrate knowledge and to undertake in an organized manner tasks that may be
 - extended and complex,
 - applied in new or unfamiliar contexts,
 - based upon incomplete or limited information.

Psychological Understanding

- 11.1... be able to demonstrate self-awareness in a variety of situations, and be self-confident and experienced in working with various target groups from different backgrounds.

17. Breakdown in sessions

Part 1 Seminars and workshops (24 hours; 8 x 3 hour sessions)

Session 1+2 Introduction to the key components of the creative workshop environment

These introductory sessions take place through participation in warm up activities, using voice, body, rhythms, percussion, movement and students' own instruments. This includes an introduction to the context and purpose of collaborative workshops designed to facilitate the involvement of people from all ages, backgrounds and abilities. Activities include an exploration of the cultural and historical background of creative, participatory group-based music-making in the community.

Session 3+4 Workshop Practice Skill building

The activities are taught in a creative environment, where the student gains an understanding of how various activities can become starting points for musical material and collective compositions. Activities include physical warm-ups; rhythm exercises; vocal warm-up exercises; percussion skills; songs from across the globe; ensemble instrumental/vocal work through improvisation and group composition. Students are expected to engage with and contribute to discussions about the many roles their activities can fulfil.

Session 5+6 Creative processes: Improvisation and collective compositions

A practical exploration of creative processes using voice, body, a range of percussion, as well as one's own instrument. An introduction to the experience of working collaboratively in a group and learning how to make creative contributions within a given structure or framework. This includes improvising in a variety of styles using modes, scales, harmonic sequences and polyrhythmic patterns as part of the creative process.

Session 7+8 Leadership

An introduction to workshop leading skills, including coordination, communication and interpersonal skills. Students are given the opportunity to lead his/her group of peers in a safe environment in preparation for projects in the community. These sessions also look at issues surrounding intervention and feedback; the type of leader you are; group dynamics; use of words / body language; the nature of questions.

Part 2 Placement and workshops (18 hours)

1. Visiting placement and preparing workshops (6 hours and additional non-contact time).

The infrastructure for the placements is provided by each home institution.

2. Workshops (12 hours). The workshops in school/community settings are divided into several sessions, e.g. 4x3hours, including a performance that will be recorded. During the workshops the students work in teams.

Part 3 Assessment/evaluation sessions (6 hours)

Assessment will be based upon observations of the student leading groups and the written self-reflection.

Project Management and Entrepreneurship

1. Course title

Project Management & Entrepreneurship

2. Code of course

T.b.d.

3. Type of course

Taught

4. Level of course

Master's

5. Year of study

First year, first semester

6. Number of credits

7 EC

7. Contact hours

40 hours:

39 contact hours of seminars

1 contact hour of tutorials

8. Names of tutors

t.b.c.

9. Objectives of the course

This module seeks to provide the students with the opportunities to develop their competencies and understanding of the skills required to effectively plan and implement projects and performance events in a variety of contexts.

Students will:

- Demonstrate an understanding of a variety of project management topics through a series of short assignments set during sessions
- Actively participate in group discussions and exercises
- Use the skills presented during the module to create a project plan and oral presentation for a proposed project

10. Prerequisites

Admission to the Master's programme

11. Course content

This module consists of thirteen 3-hour seminars on different topics related to Project Management and Entrepreneurship. External experts are invited to teach some of the sessions. The students take their 'Joint Master entrance audition plan' as a point of departure to develop this to a project proposal/business plan that could be used for the execution of the students' professional integration plans. During the sessions,

different aspects are addressed, and the students are asked to work individually or in groups on an assignment that is related to the discussed topics and to the development of their project proposal/business plan. Next to the seminars there will be two thirty minute tutorials, during which the students get feedback on their (draft) project proposal / business plan.

12. Recommended reading/listening/viewing

Course reader, including different articles/book chapters on Project Management & Entrepreneurship topics.

13. Teaching methods / workforms

Seminars and tutorials

14. Assessment methods

There are ongoing assessments of student assignments related to the individual sessions. To absolve this module the student has to:

- Give a 15-minute verbal presentation of their project plan, followed by reflection with the teacher and peers;
- Deliver a written project/research plan of their professional integration project meeting the demands of Project Management & Entrepreneurship and Action Research modules.

15. Language of instruction and assessment

English

16. Corresponding Learning Outcomes

Knowledge and Understanding of Context

- 9.2... possess knowledge of musical styles and their associated performing traditions in order to be able to develop, present and demonstrate programmes that are coherent and suitable to the performing context(s).
- 9.3... have a profound understanding of the interrelationship between their theoretical and practical studies and should have a sense of how to use this knowledge to strengthen their own artistic development.

Independence

- 10.1... have become fully autonomous learners, able to integrate knowledge and to undertake in an organized manner tasks that may be
 - extended and complex,
 - applied in new or unfamiliar contexts,
 - based upon incomplete or limited information.

Psychological Understanding

- 11.1... be able to demonstrate self-awareness in a variety of situations, and be self-confident and experienced in working with various target groups from different backgrounds.

Critical awareness

- 12.1... be able to make reflexive decisions based upon their critical responses, continuously renewing and developing their personal skills and knowledge within their profession.

Communication and project management skills

- 13.1... have become confident and experienced in their communication and social skills, including the ability to
 - initiate and work with others on joint projects or activities,
 - show skills in leadership, teamwork, negotiations and organisation,
 - integrate with other individuals in a variety of cultural contexts,
 - demonstrate their command of language (written or spoken),
 - present complex work in accessible form,
 - interact with and respond to a variety of audiences
- 13.2 ... be able to apply, using project management techniques, their knowledge, artistic understanding and problem-solving abilities in unfamiliar and/or multi-disciplinary contexts.

17. Breakdown in sessions

This course consists of 13 seminar sessions of 3 hours, plus 2 tutorials of 30 minutes

Session 1 Introduction

An analysis of the professional practise of music and culture in general. A survey is made of various groups of audiences. How are the interests and needs of these audiences met by what professional musicians and artists have to offer.

Session 2 Overview of example project(s) – from conception to successful implementation

External speakers are invited to explain how they come from ideas to the successful implementation of projects in their jobs. Different examples will be given.

Session 3, 4, 5, 6 & 7 Project management

In these sessions students will learn how to develop a project plan according to existing methods of project management. This includes defining the long term outcomes/benefits of a project, its objectives and the aspects of a project that can be described as a product. It also entails the investments and resources needed, budgeting, planning in time, an analysis of risks, team organisation, managing delivery, reporting and monitoring. Students are asked to develop a project initiation plan, based on their PIP, to be worked out in the course of this module and to be submitted for the final assessment of this module.

Session 8 Fundraising, sponsorship and business entities

Students will meet experts in fundraising and sponsorship and will be taught on the principles of realizing funding for projects.

Session 9 Marketing

Students are introduced to the basic principles of marketing and are asked to identify potential audiences for their PIP's, to analyse the 'needs' and characteristics of these audiences and various ways to meet and address these audiences.

Session 10 Branding, publicity.

Students look at and discuss a range of publicity materials and go through a branding workshop process for a new product. Students are asked to develop ideas for publicity material for their own project proposal, to be included in their project proposal (session 12/13).

Session 11 Networking, communicating, copyright, mechanical rights, intellectual property

An (external) presentation on new virtual tools used for communication in the arts followed by a discussion on communication tools and networking. Students are asked to develop a networking strategy based on their own proposal, to be included in their project proposal (session 12/13). Issues connected to intellectual property will also be addressed in relation to the students own PIP.

Tutorial 1

Each student attends a 30 minute tutorial to discuss their draft project proposal / business plan.

Session 12 + 13 Student project proposals and evaluation

The students orally present their project proposals/business plans and answer questions. Group feedback will be given. The students submit their final project proposal / business plan.

Tutorial 2

Each student attends a 30 minute tutorial to discuss their oral presentation and their final project proposal / business plan.

Action Research

1. Course title

Inquiry and Action Research in Innovative Music Practice

2. Code of course

T.b.d.

3. Type of course

Taught

4. Level of course

Master's

5. Year of study

First year, first semester

6. Number of credits

6 EC

7. Contact hours

38 hours

8. Name of tutors

t.b.c.

9. Objectives of the course

This module seeks to instill positive attitudes toward inquiry, reflection, and problem-solving as components of innovative practice and program development. Students will value research and its role in assessing effectiveness and improving programs.

Students will:

- demonstrate active inquiry and knowledge growth with regard to research literature, principles, and methods;
- formulate research problems relevant to their practice/projects in the master's program;
- select appropriate methods of investigation and design a preliminary research plan that includes assessment/evaluation of the project;
- analyze data and draw defensible conclusions and recommendations;
- share outcomes of research in effective written and oral presentations.

10. Prerequisites

Admission to the Master's programme.

11. Course content

This research course focuses on action research and practical research training. It is intended to focus on the application of research skills as well as familiarity with research literature and a variety of methods. Students will design research questions, select appropriate methods, and report conclusions based on practical project implementation.

The whole course is underpinned by the aims of developing a research attitude in students, and the development of communication skills such that students are able to act as critical friends for one another (co-mentoring), asking relevant questions, helping to elucidate areas of difficulty, problem solve, reflect, and formulate appropriate research plans.

In each seminar session a particular aspect of the action research process is discussed and reflected on. Group discussions, readings, and written assignments will be used for students to connect the course content to the other compulsory modules and their professional integration project. Verbal presentations are part of the learning process and are preparatory for the presentation of their research plan.

12. Recommended reading/listening/viewing

- Baarda, D. B. and Goede, M. P. M. (2001) *Basisboek Methoden en Technieken: Handleiding voor het opzetten en uitvoeren van onderzoek*, Stenfert Kroese, Groningen, Netherlands.
- Bogdan, R. C., Biklen, S. K. and Knopp, S. (2003) *Qualitative research for education: and introduction to theories and methods*, Pearson Education Group Inc., Boston.
- Borgdorff, H. (2006) *The Debate on Research in the Arts*, Bergen National Academy of the Arts, Bergen
- Cohen, L., Manion, L. and Morrison, K. (2004) *Research Methods in Education*, London, Routledge and Falmer
- Denzin, N.K. and Lincoln, Y.S. (Eds.) (1998) *Collecting and interpreting qualitative materials* London, Sage
- Howitt, H. and Cramer, D. (2007) *Methoden en technieken in de psychologie.*, Pearson Education, Amsterdam.
- Kemmis, S. and McTaggart, R. (Eds.) (1992) *The Action Research Planner*, Deakin University Press, Geelong, Victoria, Australia.
- McNeff, J. and Whitehead, J. (2002) *Action Research: Principles and Practice*, RoutledgeFalmer, New York.
- Robson, C. (2000) *Small-scale Evaluation: Principles and Practice*, Sage, London.
- Robson, C. (2002) *Real World Research*, Blackwell, Oxford UK
- Sacks, O. (2007) *Musicophilia: tales of music and the brain* London, Picador
- Scott, D. and Usher, R. (1999) *Researching education: data methods and theory in educational enquiry*
- Smilde, R. (2008) *Musicians as Lifelong Learners: discovery through biography*, Groningen, Prince Claus Conservatoire
- Stringer, E. (2004) *Action research in education*.
- Zuber-Skerritt, O. (1996) *New Directions in Action Research*, Falmer, London.

13. Teaching methods / workforms

Seminar, individual study

14. Assessment methods

There are ongoing assessments of student assignments related to the objectives of the module. Two formative assessments take place during the sessions by the teacher as well as peers.

Assessment: To absolve this module the student has to:

- give a 15-minute verbal presentation of their research plan, followed by reflection with the teacher and peers;
- deliver a written research plan of their professional integration project meeting the demands of action research.

15. Language of instruction and assessment

English

16. Corresponding Learning Outcomes

Knowledge and Understanding of Context

- 9.1... be able to seek and apply knowledge from other fields of research.
- 9.3... have a profound understanding of the interrelationship between their theoretical and practical studies and should have a sense of how to use this knowledge to strengthen their own artistic development.

Independence

- 10.1... have become fully autonomous learners, able to integrate knowledge and to undertake in an organized manner tasks that may be
 - extended and complex,
 - applied in new or unfamiliar contexts,
 - based upon incomplete or limited information.

Critical awareness

- 12.1... be able to make reflexive decisions based upon their critical responses, continuously renewing and developing their personal skills and knowledge within their profession.

Communication and project management skills

- 13.1... have become confident and experienced in their communication and social skills, including the ability to
 - initiate and work with others on joint projects or activities,
 - show skills in leadership, teamwork, negotiations and organisation,
 - integrate with other individuals in a variety of cultural contexts,
 - demonstrate their command of language (written or spoken),
 - present complex work in accessible form,
 - interact with and respond to a variety of audiences

17. Breakdown in sessions

Part 1 – Introduction and designing your research

Sessions 1 and 2

Introduction: an overview of the whole module: expectations, key tutors, assessment, organisation.

What is research? An initial brainstorm of students' own perceptions of what research is/ what counts as research. What may be the research elements of artistic practice, and why might we want to be aware of and pursue these?

Exploring a wide range of research, including scientific pure experiment, social science, action research, research through artistic practice, ethnography and auto-ethnography. What kinds of research are there in the field of music, performance, innovative practice? Exploring some key underlying principles: ontology, epistemology, positivism.

Session 3 Contextualising your work

Why contextualise your work? What is to be gained from it? What challenges arise? What kinds of context might there be? – literature, recordings, images, etcetera. Mapping the contexts of your work – exploring all the possible areas which might be interesting to look at; refining a strategy for what to look at/listen to.

Session 4 Library

Session in the library with senior librarian: literature and source searching. This enquiry also includes on-line sources: journals, journal indexes, JSTOR, Arts and Humanities Data Service (Performing Arts), Music and Performing Arts Online, Credo, etc.

Session 5 and 6 Designing your study

An overview of research methodologies and methods, with examples, including experiment, survey, case study, ethnography, action research, auto-ethnography, observation and field notes, interview, journal and different forms of reflection. And how to deal with quantitative and qualitative data, being an insider researcher, performance as part of research. A broad range possible research outputs will be discussed as well.

Session 7

First student presentations of research design and plan. Peer critique and discussion.

Part 2 Doing the research – gathering and analysing/evaluating data

Session 8 web-based outputs

How to disseminate the output of your research on the internet?

Session 9 and 10

An overview of the different kinds of data and how they can be dealt with, including:

- Descriptive statistics
- Qualitative data (eg interview transcripts)
- Video and audio recordings
- Field and observational notes
- Diaries and journals
- Triangulation

Session 11 and 12

Workshops of work in process – dealing with the real stuff. Student presentations of data and how they are dealing with it – what are they finding? Peer and tutor critique and discussion.

These presentations may be supported with individual tutorial sessions?

Part 3 - Dissemination, impact and evaluation

Session 13

Who are the audiences for your research? Considering the possible impact of research, and dissemination strategies. Students will brainstorm their own projects, impact and dissemination, particularly looking forwards in relation to the professional integration project.

Professional Integration Project

1. Course title

Professional Integration Project (PIP)

2. Code of course

T.b.d.

3. Type of course

Project

4. Level of course

Master's

5. Year of study

Second year

6. Number of credits

30 EC

7. Contact hours

12 voucher hours for mentor of the students choice

(Please note: the use of vouchers has to be approved beforehand by the programme leader)

8. Name of tutors

T.b.d.

9. Objectives of the course

Upon completion of this Professional integration Project, the students will be able to manage and implement artistic projects to demonstrate their ability to use innovative practice to reach new audiences.

Students will...

- through the use of their imagination, intuition and emotional understanding, demonstrate a clear capacity to make decisions in a chosen context;
- demonstrate convincing skills of leadership, including effective communication and social skills for working with others, as well as being able to negotiate with and organise others;
- be able to address and communicate with new audiences convincingly in a creative, innovative and binding way.
- be able to enhance the meaning of music by presenting the music in a new context or environment;
- demonstrate the capacity to design and implement a well-structured professional development plan, in which research and project management aspects are synthesized.
- (demonstrate an effective application of project management skills, which are applicable to their professional development plan).

- demonstrate the ability to convincingly analyse and reflect upon the process and outcome of the professional integration project, both orally and in writing.

10. Prerequisites

Successful completion of the four compulsory modules.

11. Course content

During the Action Research and Project Management & Entrepreneurship module a professional development plan has already been written for the execution of the PIP. This plan will be taken as point of departure and will be further developed. The plan will include:

- a clear artistic concept
- a concept for audience engagement
- a project plan
- a budget
- a marketing strategy
- a risk analyses
- fundraising
- personnel management

- A portfolio, with documentation of the above and including thoughts about reflective and reflexive practice.

- A performance and/or creation presented to an audience

- A Viva Voce presentation to a jury, reflecting on the portfolio and final performance

12. Recommended reading/listening/viewing

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13. Teaching methods / workforms

Laboratory. field study, individual study

14. Assessment methods

- Continuous assessment by the key mentor (and external mentor / supervisor at placement)
- Assessment of the performance/creation and the portfolio by a jury, during a Viva Voce.

15. Language of instruction and assessment

English

16. Corresponding Learning Outcomes

Skills in Artistic Expression

- 1.1... be able to create, realise and express unambiguously to specialist and non-specialist audiences their own artistic concepts as a high-level performer, composer and/or leader, emerging as a well developed musical personality.

Creative and Transformative Skills

- 2.1... demonstrate considerable capacity in creating and developing original musical material inspired by people, context and purpose.
- 2.2... be able to re-create and transform repertoire building upon experience with representative works in their area and a variety of other musical styles and genres.

Performance Skills

- 3.1... be able to project their musical ideas fluently, sensitively and with confidence in a variety of performance settings and for a variety of audiences using a wide range of musical material.

Knowledge and Understanding of Context

- 9.1... be able to seek and apply knowledge from other fields of research.
- 9.2... possess knowledge of musical styles and their associated performing traditions in order to be able to develop, present and demonstrate programmes that are coherent and suitable to the performing context(s).
- 9.3... have a profound understanding of the interrelationship between their theoretical and practical studies and should have a sense of how to use this knowledge to strengthen their own artistic development.

Independence

- 10.1... have become fully autonomous learners, able to integrate knowledge and to undertake in an organized manner tasks that may be
 - extended and complex,
 - applied in new or unfamiliar contexts,
 - based upon incomplete or limited information.

Psychological Understanding

- 11.1... be able to demonstrate self-awareness in a variety of situations, and be self-confident and experienced in working with various target groups from different backgrounds.

Critical awareness

- 12.1... be able to make reflexive decisions based upon their critical responses, continuously renewing and developing their personal skills and knowledge within their profession.

Communication and project management skills

- 13.1... have become confident and experienced in their communication and social skills, including the ability to
 - initiate and work with others on joint projects or activities,
 - show skills in leadership, teamwork, negotiations and organisation,
 - integrate with other individuals in a variety of cultural contexts,
 - demonstrate their command of language (written or spoken),
 - present complex work in accessible form,
 - interact with and respond to a variety of audiences
- 13.2 ... be able to apply, using project management techniques, their knowledge, artistic understanding and problem-solving abilities in unfamiliar and/or multi-disciplinary contexts.

Mentoring

1. Course title

Mentoring

2. Code of course

Tbd

3. Type of course

Mentored

4. Level of course

Master's

5. Year of study

Both years

6. Number of credits

11 (2 + 3 x 3)

7. Contact hours

24 hours first year (12 per semester)

24 hours second year (12 per semester)

8. Names of tutors

Helena Gaunt (GSMD), Sigurdur Halldórsson (IAA), Marja Olafsson (JSM), Marc van Roon (PCC), Renee Jonker (RC)

9. Objectives of the course

Students should demonstrate skills of critical reflection and self-reflection, the ability to be reflexive in different contexts and roles, an understanding of a mentoring framework and the different forms this can take (including co-mentoring) and contexts in which it can occur, the ability to plan, act and reflect in a productive cycle.

10. Prerequisites

Admission to the Master's programme

11. Course content

Intensive week (summerschool)

All students of the JM meet each other live. One of the aims of this week is that the concept of mentoring, reflective practice, and one's personal pathway comes alive among the students. Dedicated sessions will address a fundamental understanding of what mentoring can be, and how it can support the development of the different roles and skills which students need to learn through the Joint Masters. They will focus on a framework for engaging with mentoring processes and for establishing ethical boundaries. Key features of mentoring at this stage will be inviting students to explore and experiment artistically, providing fresh and wider perspectives on individual

practice, and working with practical tools such as the digital environment (for the professional portfolio).

First semester

The first semester takes place in the home institution. Every student will have his/her key mentor from this moment on (somebody from the home institution who will fulfil this role throughout the whole process of the two years). A central aim of mentoring in this phase is to enable the student to be strategic in making choices within the programme, and to make connections between the different compulsory and elective modules undertake, so that they can fully integrate their learning experiences within their own practice. In addition mentoring particularly aims to support the students in creating a safe learning environment and in taking ownership of their own learning. Peer mentoring is also an important feature within the peer group of the students in each institution. The key mentor also plays a tutorial role in supporting the student with the project assignment of the four compulsory modules in the first semester.

Second semester

The student will remain in contact with the key mentor through regular phone calls and through the digital learning environment. If possible a peer group will be formed of students attending the exchange institution for this semester. Important points of focus for mentoring in this phase are to enable students to access the learning resources of the exchange institution, to develop trust and a safe learning environment within the new peer group, to help students widen their perspectives on their practice, and to encourage their ownership and self-direction of learning.

Third and fourth semester

The student is again in the home institution and works on his/ her professional development project. Important features of mentoring in this phase are to enable students to explore beyond their comfort zone, and to develop their personal and professional identity. The key mentor now has a role that is a little less 'hands on' in terms of the student's overall development, and becomes more focused specifically on guidance within the professional integration project. In this way the mentor begins to take on a more supervisory role, allowing the students to rely on their acquired personal strength and coping strategies, feeling enabled to regard others in the professional field as mentors and act as a mentor in different contexts him/herself (it will emerge from many kinds of situations throughout the project). Finally, the mentor fulfils a significant role, firstly in attending (but not assessing) the student's presentation of their professional portfolio in the Viva assessment, and then in supporting the student in evaluating their experience over the two years, and completing a self-assessment profile.

12. Recommended reading/listening/viewing

Peter Renshaw – Lifelong Learning in Music – the place of mentoring
www.lifelonglearninginmusic.org

REFLECT – Co-mentoring framework , Creative Partnerships, The Sage Gateshead

13. Teaching methods / workforms

Tutorial/e-learning/seminar/laboratory/programme portfolio/ongoing reflective journal

14. Assessment methods

Continuous assessment is made of the student's proactive participation in the mentoring module by the key mentor, and is on a pass/fail basis.

In addition, the student is required to complete a self-assessment profile following the final Viva assessment of the programme. In this the student reflects on their own personal and professional development through the programme and evaluates their engagement with the mentoring module. The self-assessment profile has to be completed and added to the Professional Portfolio for the student to complete the Joint Masters, but carries no assessment mark.

15. Language of instruction and assessment

English

16. Corresponding Learning Outcomes

Knowledge and Understanding of Context

- 9.1... be able to seek and apply knowledge from other fields of research.
- 9.3... have a profound understanding of the interrelationship between their theoretical and practical studies and should have a sense of how to use this knowledge to strengthen their own artistic development.

Independence

- 10.1... have become fully autonomous learners, able to integrate knowledge and to undertake in an organized manner tasks that may be
 - extended and complex,
 - applied in new or unfamiliar contexts,
 - based upon incomplete or limited information.

Psychological Understanding

- 11.1... be able to demonstrate self-awareness in a variety of situations, and be self-confident and experienced in working with various target groups from different backgrounds.

Critical awareness

- 12.1... be able to make reflexive decisions based upon their critical responses, continuously renewing and developing their personal skills and knowledge within their profession.

Communication and project management skills

- 13.1... have become confident and experienced in their communication and social skills, including the ability to
 - demonstrate their command of language (written or spoken),
 - present complex work in accessible form,

Study guide ‘Music Master for New Audiences and Innovative Practice’
Part III:
General information for students

For information on the ECTS-items

- cost of living;
- accommodation;
- meals;
- medical facilities;
- facilities for special needs students;
- insurance;
- financial support for students;

you are referred to the websites of the participating institutions.

Please check:

- Hanzehogeschool Groningen, University of Applied Sciences/Prince Claus Conservatoire: www.prinsclausconservatorium.nl;
- Royal Conservatoire The Hague: www.koncon.nl;
- Guildhall School of Music & Drama: www.gsmd.ac.uk;
- Iceland Academy of the Arts, Department of Music: www.lhi.is;
- Jyväskylä University of Applied Sciences, School of Music: www.jamk.fi/english/kulttuuri.