

# Joint Music Master

[www.jointmusicmaster.org](http://www.jointmusicmaster.org)



Guildhall School of Music & Drama (UK)

Icelandic Academy of the Arts, Department of Music (Iceland)

Prince Claus Conservatoire (Netherlands)

Jyväskylä University of Applied Sciences, School of Music (Finland)

Royal Conservatoire (Netherlands)

## Joint Music Master for New Audiences and Innovative Practice

## Introduction **Can you lead, create and inspire?**

In today's changing world careers in music are more flexible and international in scope than ever before. Consequently, in addition to performance skills, today's musician must be capable of working within diverse contexts and situations that are ever changing. The Joint Music Master for New Audiences and Innovative Practice is designed to meet these demands.

The Master combines study at one's home institution with study at a partner institution abroad. Five higher music education institutions from four European countries are participating in this new and innovative programme.

In the Joint Master programme students learn to develop and lead creative projects in diverse artistic, community and cross-sector settings and acquire the skills to attract and create new audiences, as well as develop their leadership abilities in a variety of contexts. Through the mentoring programme students will also have the opportunity to reflect on the choices they have made and receive guidance towards their own 'personal pathway' that will help them throughout their career.

If you are interested in leading creative projects and collaborating with practitioners in other art forms, then the Joint Music Master for New Audiences and Innovative Practice is the course for you.



# Joint Master Programme

Students with a Bachelor's degree in Music can enter the programme for the Joint Music Master for New Audiences and Innovative Practice. Places are limited to seven students per institution per year.

The personal and professional development of the student is at the centre of this programme. To a large extent it is tailor-made with each student having his/her own personal development plan, set up with his/her mentor. This plan will include the choice of overseas institution and the optional modules to be undertaken, as well as details relating to the 'professional integration project', that each student will carry out during the second year.

## Specialisation areas

During their studies each student will specialise in one of the following three subject areas:

1. **Ensembles:** This will provide different ensembles of any genre (classical, jazz, pop/rock, folk, avant-garde etc.) with the skills to carry out their work in new contexts and to a range of audiences.
2. **Collaborative Practice:** This area will focus on the growing needs and potential of musicians that have expertise in giving shape to interdisciplinary and trans-cultural projects/performance events.

3. **Cross-sector settings:** This area offers training for musicians to be active practitioners in a range of societal contexts (e.g. business setting, health care etc.)

Improvisation, technology and leadership in differing contexts underpin each of the subject areas of specialisation. These three elements are also important ingredients in the programme's compulsory modules at each of the participating institutions.

## First year

### Intensive week

The Masters programme will begin with a week-long intensive summer school at one of the five partner institutions, where the students will be able to work with some of the programme tutors and mentors. A range of workshop and seminar activities will take place, enabling students to explore key strands of the programme and to establish effective channels of communication with their respective home institutions.



# Joint Master Programme

## First semester

The intensive week will be followed by each cohort of seven students spending the first semester (September – February) at their home institution taking the following four compulsory modules, which will be underpinned by mentoring and personal pathway guidance:

1. Action Research; a focus on the application of research skills, as well as research methodology and literature.
2. Leading and Guiding: an introduction to the skills and knowledge necessary to be a competent workshop/laboratory practitioner and creative leader.
3. Performance and Communication: intensive encounters with best practice of innovative performance practice in a variety of contexts.
4. Project Management and Entrepreneurship: the conceiving, implementing and realising of project/business ideas.

## Second semester

The second semester will be spent away from the home institution, at one of the other five institutions. This choice is based on matching the area of specialisation chosen by the student to the modules offered by the partner institutions. Students will be able to choose subject areas (through optional modules) that best fit their personal pathway. Examples of skills modules are: Creating and Communicating Music, Professional Practice, Composition, Improvisation, Technology in the Arts, Skills of Leadership Training, Cross Cultural Management, International Entertainment and Media Law, Cultural Policy, Ensemble Practice etc.

## Second year

### Third and fourth semester

The third and fourth semester (i.e. the second year back at the home institution) focuses on the professional integration of the students. They will carry out a 'professional integration project', culminating in a final performance event, through working in collaboration with external professional and educational organisations partnered with each higher education institution. During the process of research and development, the student needs to make his/her work and choices transparent to peers and external stakeholders alike.

Examples of the external organisations are:

- Globetown Action Zone (UK)
- Municipality of Isafjörður (IS)
- Jyväskylä Sinfonia (FI)
- North Netherlands Orchestra (NL)
- Leiden University Graduate School of Creative and Performing Arts (NL)
- Music Centre of the Dutch Broadcast (NL)
- Association of European Conservatoires
- The Concertgebouw, Department of Education (NL)

NB. more partners can be found on the website.



# Joint Master Programme

## Mentoring and personal pathway guidance

Throughout the Joint Master programme, mentoring (personal pathway guidance) will play a significant role. Each student will have a key mentor throughout the two years (online during the second semester) and will have a local contact person in the institution during the semester abroad. Students will also have access to mentors from other disciplines and/or professional organizations. In addition, students will learn to act as a co-mentor for other students.

However, the role of the key mentor will shift throughout the course with students requiring less involvement with them as it progresses and taking a more active role in their own pathway. Mentoring in combination with action research will form the basis for the assessment of the synthesis of all four compulsory modules.

### External Partners

#### Globetown Action Zone

[www.globetown-actionzone.org.uk](http://www.globetown-actionzone.org.uk)

#### Tónlistarskóli Isafjörður

[www.travelnet.is/JKL/journey/sv\\_vf/isafjordur.htm](http://www.travelnet.is/JKL/journey/sv_vf/isafjordur.htm)

#### Jyväskylä Sinfonia

[www.jyvaskylasinfonia.fi](http://www.jyvaskylasinfonia.fi)

#### North Netherlands Orchestra

[www.noordnederlandsorkest.nl](http://www.noordnederlandsorkest.nl)

#### Leiden University Graduate School of Creative and Performing Arts

[www.artsandsciences.nl](http://www.artsandsciences.nl)

#### Music Centre of the Dutch Broadcast

[www.mco.nl](http://www.mco.nl)

#### The Concertgebouw, Department of Education

[www.concertgebouw.nl](http://www.concertgebouw.nl)

#### Association Européenne des Conservatoires

[www.aecinfo.org](http://www.aecinfo.org)



# Schedule

Programme schedule Music Master for New Audiences and Innovative Practice

When	What	Where are the students?	Where are the teachers?
April	<b>Admission assessments</b>	Home Institution	Admission committee; teachers from the home institution plus members of other institutions
Sept-Febr	<b>Semester 1: 30 EC</b> 2EC: Mentoring process and Personal pathway guidance Intensive week Action Research (7) Project Management and Entrepreneurship (7) Performance and Communication (7) Leading and Guiding (7)	Intensive week: rotating at one of the institutions Rest: home institution	Intensive week: at one of the institutions Remainder of the period: home institutions; specialized teachers will travel between the institutions
Febr-July	<b>Semester 2: 30 EC</b> 3 EC: Mentoring process and Personal pathway guidance 27 EC: A variety of chosen modules connected to the student's personal pathway	Period abroad	Home institution
Sept- July	<b>Semester 3 and 4 : 60 EC</b> 6 EC: Mentoring process and Personal pathway guidance 30 EC: Professional integration project 24 EC: Other modules	Home institution	Home institution Examination committee: teachers from the home institution plus one member of another institution

NB Amount of credits per module can be slightly adjusted according to locally varying circumstances



## Conservatoires

The Guildhall School is distinctive in being both a music school and a drama school, and one that is also pre-eminent in technical theatre, professional development and music therapy. Founded in 1880, the Guildhall School has stood as a vibrant showcase of the City of London's commitment to education and the arts.

### Centre of Excellence for Creative Leadership and Contemporary Collaborative Practice

Situated next to the Barbican, the School solidifies a unique link with one of Europe's largest arts centres. A significant investment in the Guildhall School's future was recently announced with the unveiling of the plans for a new building, which will, amongst other things, house a new concert hall and two theatres.

Over the past twenty years, the Guildhall School of Music & Drama has been dedicated to widening access to music making without compromising on its commitment to nurturing musical excellence. Through its local, national and international collaborations with schools, colleges, communities and arts organisations, the Guildhall School has developed an artistic and educational identity that resonates with people from a wide range of backgrounds, ages and experiences. Its inclusive approach embraces everything from classical to popular music, western and non-western genres, set repertoires, as well as new works created through collaborative workshops that often involve other arts disciplines.

Key pathways and opportunities available to Joint Master students when at the Guildhall School will include:

1. Youth Music/Creative Partnerships with young people, teachers and parents in East London, developing approaches to creative music making in formal and non-formal educational contexts;
2. Arts and Community Development Project for Healthcare and Disability Centres, prisoners and young offenders, 'third age', parents and toddlers;
3. MAP/making: Exploring New Landscapes in Music, Art and Performance in collaboration with the Royal College of Art and the London Contemporary Dance School;
4. Inter-cultural Collaboration through the on-going facilitation of an international network of creative and performing artists who can meet, share ideas and resources, as well as explore respective education methodologies.



## Conservatoires

The Icelandic Academy of the Arts was established in 1999 and incorporates four different departments: visual arts, design, theatre, and music. Each has its own individual curriculum, but also works closely in collaboration with the other departments.

At the Academy most instruments are being taught, as well as ensemble playing. The Music Department is divided between applied music and composition.

The Composition department is divided into 5 strands: traditional composition, new media, theatre music, film music, and recording production. These different strands make it possible to adapt the student's studies to their own preferences, as well as providing the opportunity to cooperate with other departments within the Academy. This approach enables students to learn the maximum about composition and performance in a modern environment. The Music Department also provides every student with the opportunity to work alongside professional musicians and arts institutions as part of their course.

Research is key within the Music Department where new methods of composition and performance are developed alongside modern techniques. Ultimately, it is the aim of the Music Department to utilize these new techniques of composition and performance while also incorporating time honoured methods.



## Conservatoires

The School of Music in the Jyväskylä University of Applied Sciences specializes in instrumental and chamber music pedagogy and presents numerous artistic events within Central Finland including concerts and national competitions for a diversity of instruments as well as voice.

Creating Competence

In seeking new audiences the school aims to establish collaborative projects within its cultural and social milieu in order to explore new ways of contributing to the development and the well being of the area's people through musical projects. For graduates seeking employment and advancement within the management structures of the European music and entertainment industries, the School also offers a Degree in Music Management. The students on this course have been involved in the management of several education projects within the music industry of Central Finland as well as other music businesses elsewhere in the country.

The School of Music's curriculum for the Joint Music Master programme will focus on five themes: Community work, Senior citizens, Music education for children up to 5 years of age, Music Business and Cross-Arts Projects, and Chamber Music.

The School of Music is also the leading partner in the Finnish Music Campus, an on-going joint-project of academic and professional music education, R&D and services in Finland. Collaborations take place with Symphony Orchestras, Chamber Orchestras, Choirs, Music Associations, a diverse range of public and private music schools, Universities and Academies, Music Festivals and Record Companies, as well as other music production endeavours nationwide.



## Conservatoires

Joint Master students who choose to attend the Prince Claus Conservatoire in Groningen will find themselves studying in a welcoming and informal environment, in a young and vibrant city. A range of innovative courses is available to Joint Master students when at the Prince Claus Conservatoire. The school views performance, teaching and entrepreneurship as essential components to all its programmes.

Ensemble playing in all genres and across genres is a focal strand in Groningen. Whether in a chamber music ensemble, a jazz combo or a mixed formation, students find plenty of opportunities to perform, both inside and outside the Conservatoire. Ensemble coaching and conducting are a key feature, and the Northern provinces have wonderful wind bands with which the conservatoire works closely together.

The Prince Claus Conservatoire also has a unique jazz programme called New York comes to Groningen. This programme gives students the opportunity to learn the values of tradition and exploration associated with musicians from the New York Jazz scene. Joint Master students will have the opportunity to examine diverse methods of improvisation and composition as well as ensemble leading.

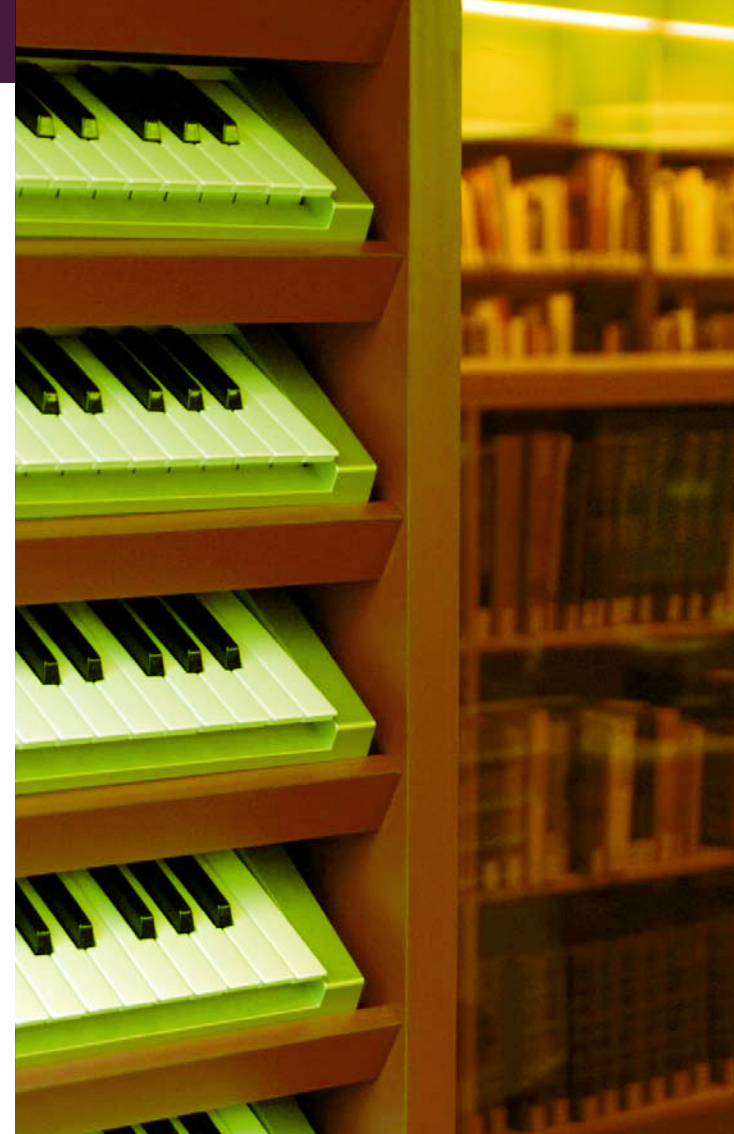
Another strong feature of the Groningen conservatoire is the principal study 'Organ'. Students benefit from our rich cultural heritage and become acquainted with some of the most famous organs in the North of the Netherlands and professors of international repute.

### The Top of Holland

Students choosing cross arts and cross genre work will be trained in developing and leading creative projects in varied contexts, exploring cutting edge disciplines and utilizing a range of different skills.

The Prince Claus Conservatoire also collaborates with several arts education institutions located in the North of the Netherlands. Joint Master students will be trained in theorizing and vision development, resulting in interdisciplinary performances.

In today's society entrepreneurship and marketing are elements of modern music making that cannot be ignored and therefore the Prince Claus Conservatoire also offers the opportunity to refine students' skills in these areas.



## Conservatoires

Since its foundation in 1826 the Royal Conservatoire has grown into an internationally renowned institute where music and dance, science and practice, study and performance all go together at the highest level.

Conserving to create

A diversity of educational avenues can be followed at the Royal Conservatoire with a wide variety of studies and activities. Education, training, research and production all take place in a variety of departments including Classical Music, Jazz, Early Music and Historical Performance Practice, Music Education, Composition, Dance, Opera, Art of Sound, Sonology and the Interfaculty ArtScience. Master courses are also offered in Music, Opera and Sonology. The departments are housed within a single, professionally equipped building, which includes a theatre and a concert hall.

The courses at the Royal Conservatoire have an international flavour with teachers and students from all over the world. In fact, over half of the thousand students attending the Conservatoire are international students coming to study from abroad.

The Conservatoire also has an extensive calendar of events including two opera productions every year. The symphony orchestra performs under conductors such as Jaap van Zweden, Kent Nagano and Neeme Järvi; students perform in several concert series<sup>1</sup> in the main concert hall of The Hague and the Big Band performs each year at The North Sea Jazz Festival. The Sonology concerts and the annual Spring Festival, staged by the Composition Department, both focus on new music. Once every four years the Conservatoire hosts a two-week festival dedicated to a composer of international importance. In the past such composers have included Stockhausen, Messiaen, Cage, Kagel, Ligeti, Kurtag and Reich. In March 2008 Heiner Goebbels was the chosen composer.

The Royal Conservatoire is mindful of its responsibility to conserve a rich musical tradition yet it also strives to provide the best opportunities for students to create new music.



## Examples of pathways in the Joint Master

**A guitarist-percussionist based in Copenhagen** has been playing professionally in rock and jazz bands for a number of years. Whilst he enjoys his work, he is keen not to get 'stuck' in one scene, and sees this Master in New Audiences and Innovative Practice as a way of 'spreading his wings' as a performer and collaborator.

His chosen specialisation is Collaborative Practice, particularly in relation to western-trained musicians working with African and Latin-American musicians and performing artists. His selected Home Institution is the Guildhall School in London where, along with the compulsory modules and mentoring support, he knows he will have plenty of opportunity to work with musicians from a wide range of cultural backgrounds. He also knows that there is an annual placement arranged by the School in either Africa or South America and that visiting artists collaborate with staff and students at the school regularly each year.

For Phase 2 he will go to the Prince Claus Conservatoire in Groningen in order to further develop his arranging, improvising and theoretical skills, particularly in reference to the Conservatoire's New York Connection. He will also develop his confidence as a leader, working as an assistant tutor for the first year undergraduate professional development orientation week.

On returning to London he engages with a number of collaborative projects and placements that involve musicians and dancers from Europe, Africa and South America.

Whilst the processes are essentially practice-based, he ensures that he monitors and evaluates the approaches and responses of the participants involved, in order to ascertain where the commonalities are in creative collaboration amongst a group of such culturally diverse arts practitioners. This leads to a final performance event involving him and a number of these practitioners in an East London venue, close to where the 2012 Olympics are taking place.

### Some more examples:

#### **A successful free-lance Early Music singer from London**

wishes to specialise in cross-sector settings. She begins the Masters programme in The Hague, travels to Jyväskylä for the second phase and then returns to The Netherlands in order to set up and implement a number of participatory workshops and performances in both Early Years and Healthcare settings. She is particularly interested in the impact of collaborative song writing in these settings. She hopes that this will lead to the establishment of her own company or organisation that specialises in offering creative projects for these particular sectors, in the long term.



## Examples of pathways



### **A composer and viola player from Athens**

wishes to specialise in performance work that particularly involves string ensembles working with live audio and visual technology. He begins the Master programme in Iceland, travels to The Hague for the second phase and then returns to Iceland in order to create and produce a number of installation performance events in a variety of indoor and outdoor settings.

His long-term aim is to establish a festival and exchange programme for composers/performers that connects and celebrates the commonalities (e.g. the ancient) and the contrasts (e.g. urban/rural) between Athens and Iceland.

### **A pianist who has taken a bachelor's degree in Jyväskylä**

starts with the Joint Masters at the Jyväskylä University of Applied Sciences and goes to London for the Globetown schools project and optional classical improvisation study. He returns to Finland in order to set up a large-scale creative music project for young instrumentalists living in and around Jyväskylä. This then leads on to the setting up of new 'mixed ensembles' led by the young people themselves and mentored by the pianist.

### **A jazz trombonist enters the programme at the Prince Claus Conservatoire**

and then goes to Iceland to explore and learn from ensembles who interpret early Icelandic music. She returns to Groningen in order to establish her own 'centre' or 'laboratory' for classical and jazz musicians, wishing to explore new musical languages through processes involving group composition and improvisation.

# Application procedure

The admission procedure takes place at the home institution. Places on the Joint Master are limited to seven students per institution per year. This means that a total of 35 students will be enrolled and each institution will receive five exchange students during the second semester of the Master.

The minimum criteria to gain entrance to the master programme are:

- Possession of a Bachelor's degree in Music
- Good performance skills, to be shown in an audition;
- Strong motivation and ambition as well as sufficient generic skills on the four domains of the learning outcomes, to be shown in an assessment.

Details about the exact procedure can be found at our website [www.jointmusicmaster.org](http://www.jointmusicmaster.org)



# Addresses

## Contact & information

### Joint Music Master for New Audiences and Innovative Practice

Coordinating institution:  
Prince Claus Conservatoire – Groningen, The Netherlands  
Programme manager: Jan Gerd Kruger  
E-mail [j.kruger@pl.hanze.nl](mailto:j.kruger@pl.hanze.nl)  
Tel. +31 (0)50 5951332

Veemarktstraat 76, 9725 GA Groningen, The Netherlands  
[www.jointmusicmasters.org](http://www.jointmusicmasters.org)

### Guildhall School of Music & Drama

Silk Street  
Barbican  
London EC2Y 8DT  
UK

Tel +44 (0)20 73827 199  
Fax +44 (0)20 7382 7203  
Contact person: Hilke Bressers  
E-mail [Hilke.Bressers@gsm.d.ac.uk](mailto:Hilke.Bressers@gsm.d.ac.uk)  
[www.gsm.d.ac.uk](http://www.gsm.d.ac.uk)

### Iceland Academy of Arts / Department of Music

Sólhvölgata 13  
101 Reykjavík  
Iceland

Academy offices:  
Skiptaholt 1, Tel +354 (0) 552 4000  
Fax +354 (0) 562 3629  
Contact person: Sóley Björt Godmundsdóttir  
E-mail: [soleybjort@lhi.is](mailto:soleybjort@lhi.is)  
[www.lhi.is/English](http://www.lhi.is/English)

### Jyväskylä University of Applied Sciences, School of Music

Pitkääkatu 18-22  
FI-40700 Jyväskylä  
Finland

Tel. +358 (0) 40 5322817/5318355  
Fax +358 (0) 14 449 9692  
Contact persons: Helena Savolainen - Arja Huttunen  
E-mail: [helena.savolainen@jamk.fi](mailto:helena.savolainen@jamk.fi) / [arja.huttunen@jamk.fi](mailto:arja.huttunen@jamk.fi)  
[www.jamk.fi/english/kulttuuri](http://www.jamk.fi/english/kulttuuri)

### Prince Claus Conservatoire

Veemarktstraat 76  
9724 GA Groningen  
The Netherlands

tel. +31 (0) 50 5951332  
telefax +31 (0) 50 5951399  
Contact person: Jan-Gerd Krüger  
E-mail: [j.kruger@pl.hanze.nl](mailto:j.kruger@pl.hanze.nl)  
[www.hanze.nl/prinsclausconservatorium](http://www.hanze.nl/prinsclausconservatorium)  
[www.jointmusicmaster.org](http://www.jointmusicmaster.org)

### Royal Conservatoire

Juliana van Stolberglaan 1  
2595 CA The Hague  
The Netherlands

Telephone +31 (0) 70 3151515  
Fax +31 (0) 70 3151518  
Contact person: Renee Jonker  
E-mail: [r.jonker@admin.koncon.nl](mailto:r.jonker@admin.koncon.nl)  
[www.koncon.nl](http://www.koncon.nl)

# Colophon

## Texts:

Hilke Bressers, Sean Gregory, Linda Hendriks,  
Rineke Smilde  
Profile texts have been delivered by the participating  
conservatoires

## Final editing:

Rineke Smilde/Todd Wills/Linda Hendriks

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Scholma Druk Bedum

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Jenny Piso

## Lay-out:

Gilbert Terpstra

## Fotography:

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Education and Culture

