



Curriculum Handbook Master of Music – New Audiences and Innovative Practice

(NAIP)

Academic Year 2020/21

**Royal
Conservatoire
The Hague**

The information contained in this Curriculum Handbook is, beyond errors and omissions, correct at the time of publication, but may be subject to change during the academic year. Therefore, always make sure you are referring to the latest version of this document which can be found at our website. For questions about courses, you can get in touch with the contact person mentioned in the course description.

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INTRODUCTION

The Master of Music in New Audiences and Innovative Practices (NAIP) is a programme designed for enterprising musicians who want to reach new audiences with excellent music through experimentation and research. During the programme you prepare for a future musical career by developing a striking portfolio.

The Master of Music NAIP will lead to Professional Integration Activities, which can take various forms depending on your ambitions and qualities. In addition to lessons in your own main subject and or several elective subjects, you will prepare for your Professional Integration Activities with lessons in some highly practical subjects, including Performance & Communication, Leading & Guiding and Introduction to Project Management. During the first year of the course you will write a Master Project Proposal. Another crucial element of the programme is the intensive supervision in the form of mentoring. You will put together your own study programme of electives.

This Curriculum Handbook aims to provide you with all necessary information related to the curriculum and courses of the master's programme NAIP. After Programme Objectives and a schematic overview of the curricula, you will find descriptions of all courses, including learning goals (called 'objectives'). We would advise you to also read the Royal Conservatoire's Study Guide, which includes the Education and Examination Regulations (EER).

PROGRAMME OBJECTIVES

Below you will find the Programme Objectives (or 'learning outcomes') for the Master of Music - New Audiences & Innovative Practice (NAIP) programme.

All objectives start with the number 2, indicating that they relate to 2nd cycle (i.e. master's level) studies. The objectives are divided in three categories – practical outcomes (A), theoretical outcomes (B) and generic outcomes (C) – and are numbered for ease of reference.

In the course descriptions, the field 'programme objectives' refers to these codes, e.g. 2.A.1, 2.A.3, 2.B.5, 2.C.1, 2.C.10. This means that the course contributes to obtaining the skills and knowledge described in those programme objectives. There may be several courses contributing to the same objectives.

The programme objectives and coding are based on the AEC Learning Outcomes¹ for 2nd cycle studies, and have been adapted where necessary to fit the study programme of the MMus (NAIP).

At the end of the Master of Music programme, you:

A. Practical (skills-based) outcomes

- 2.A.1. Realise, recreate, create, manipulate and/or produce music to a high professional level, expressing your own artistic concepts and reflecting a well-developed musical personality.
- 2.A.2. Evidence advanced craft skills in relation to the repertoire, styles, etc. of your discipline or genre.
- 2.A.3. Demonstrate breadth and/or depth of specialist knowledge in relation to your area of study evidencing fluency across a range of styles and/or a distinctive and individual voice in one particular style.
- 2.A.4. Demonstrate ability to create, realise and express your own artistic concepts, ensuring that any areas of relative weakness in relation to practice, rehearsal, reading, aural, creative and re-creative skills have been addressed.
- 2.A.5. Play a leading role in ensemble and/or other collaborative activity.
- 2.A.7. Evidence ability to develop, research and evaluate ideas, concepts and processes as appropriate within your own artistic practice.
- 2.A.8. Demonstrate excellent command in a range of communication modes associated with your practice and its presentation to both specialist and non-specialist audiences.
- 2.A.9. Exhibit basic competence in technological utilisation and application.
- 2.A.10. Take responsibility for the engagement between context, audience and musical material, projecting your ideas fluently and with confidence in a wide variety of performance settings.
- 2.A.11. Within the context of the musical learning environment, recognise and identify individual learners needs, and exhibit the ability to differentiate and facilitate activity accordingly.
- 2.A.12. Engage with a significant level of critical self-reflection in relation to your own personal learning style, skills and strategies.
- 2.A.13. Evidence ability to translate theoretical knowledge into practical activities to enable musical learning and creative processes in others.
- 2.A.14. Demonstrate sensitivity with regard to the subjects of your research, respecting diversity in the characteristics of individuals and contexts, and considering the ethical dimensions of your work.
- 2.A.15. In relation to relevant self-identified professional pathways or opportunities, demonstrate advanced understanding of the working field, and identify and formulate strategies for developing engagement with them.

B. Theoretical (knowledge-based) outcomes

¹ https://www.aec-music.eu/userfiles/File/customfiles/aec-learning-outcomes-2017-english_20171218113003.pdf

- 2.B.1. Demonstrate advanced knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to your core and, as appropriate, related disciplines, and their associated texts, resources and concepts.
- 2.B.2. Exhibit comprehensive knowledge of repertoire within your area of musical study, demonstrating an advanced level of skill in creating and providing coherent musical experiences and interpretations which engage with both well- and lesser-, or unknown repertoire.
- 2.B.3. Develop and extend your knowledge of the theoretical and historical contexts in which music is practiced and presented.
- 2.B.4. Exhibit knowledge of musical styles relevant to your artistic practice, and an advanced and critical understanding of their associated performing traditions.
- 2.B.5. Develop, present and realise programmes that are coherent and suitable to a wide range of different and new performing contexts.
- 2.B.7. Evidence understanding of a range of advanced investigative techniques, enabling the application of selected approaches to develop, frame, research and evaluate ideas, concepts and processes as appropriate within your artistic practice.
- 2.B.8. Identify and utilise relevant literature and/or other resources as appropriate to inform your practice and development within your area of study.
- 2.B.9. Identify and employ advanced research, study, communication and presentation techniques to independently develop and deliver an extended and/or in-depth artistic project.
- 2.B.10. Demonstrate understanding of the way specific technologies can be utilised to enable the creation, dissemination and/or performance of music appropriate to your artistic practice.
- 2.B.12. Demonstrate a thorough understanding of the role of the musician in contemporary society, researching, engaging with and reflecting upon specific relevant professional working environments and contexts.

C. Generic outcomes

- 2.C.1. Exhibit advanced skills in critical thinking and critical awareness.
- 2.C.2. Demonstrate independence in all aspects of learning, social interaction, and opportunity identification.
- 2.C.3. Exhibit confidence and competence in the use of a range of communication and social skills as appropriate to context.
- 2.C.4. Exhibit appropriate leadership, teamwork, negotiation and/or coordination skills, taking account of a variety of artistic contexts.
- 2.C.5. Evidence ability to integrate knowledge drawn from a variety of contexts or perspectives.
- 2.C.6. Demonstrate independent thought supported by rational and evidence-based application of knowledge in undertaking tasks that may be:
- extended and complex
 - in new or unfamiliar contexts
 - based upon incomplete or limited information.
- 2.C.7. Recognise the interrelationship between theory and practice, and apply such knowledge to underpin and strengthen your own artistic development.
- 2.C.8. Demonstrate ability and willingness to communicate knowledge and ideas through modes other than notation, performance and/or other musical outputs (recordings, etc.).
- 2.C.9. Consistently analyse, interrogate, utilise, and respond creatively and appropriately to verbal and/or written feedback, ideas and impetus from others.
- 2.C.10. Initiate activities or projects, and work with others through interaction or collaboration.
- 2.C.11. Exhibit advanced and appropriate public presentation skills in all aspects of your practice and activity.
- 2.C.12. Exhibit a sensitivity to the learning styles and needs of others and ability to motivate and facilitate creativity and learning.
- 2.C.13. Engage with individuals and/or groups as appropriate and in relation to both your own, and a wider variety of, cultural and social contexts.
- 2.C.14. Engage and share information with specialist and non-specialist musicians and audiences across a broad spectrum of society, demonstrating awareness of individual and/or group reactions to such information and the ability to respond appropriately.

2.C.15. Exhibit confidence in using your own psychological understanding – and your sense of your own wellbeing, and that of others – to underpin decision making in a variety of situations associated with professional practice.

2.C.16. Demonstrate a positive attitude towards, willingness to engage and interest in, on-going (life-long) personal and professional development.

2.C.17.KC. Demonstrate a strong commitment to the integration of your artistic development, research interests and professional practice.

CURRICULUM OVERVIEW

NEW AUDIENCES AND INNOVATIVE PRACTICE

code	form	Music Master for New Audiences and Innovative Practice	Year 1	Year 2
		Master of Music 2020-2021		
KC-M-NA-		Artistic Development and Musicianship Skills		
IW	g	Intensive Week	3	
LG	g	Leading and Guiding	4	
		Socially Engaged Artistic Practice	3	
PCB	g	Performance and Communication	7	
		Subtotal	17	0
KC-M-		Research		
AL-IRA		Introduction to Research in the Arts	2	
AL-MCA		Master Circle	3	3
AL-IRT		Individual Research Trajectory	7	12
-	-	Master Elective	3	
		Subtotal	15	15
KC-M-		Professional Integration		
NA-ME	i	Mentoring	6	6
AL-IPM	p	Introduction to Project Management	2	
NA-PIT	p	Professional Integration Trajectory	3	15
		Subtotal	11	21
KC-M-NA-		Individual Development		
EL	q	A variety of chosen modules, courses and minor-subjects connected to the student's personal pathway including NAIP-specific modules	17	24
		NAIP-specific modules:		
MD		<i>Music & Dementia</i>		
MIM		<i>ProMiMiC (Meaningful Music in Healthcare)</i>		
		Subtotal	17	24
		Total per year	60	60
		Total		120

COURSE DESCRIPTIONS

ARTISTIC DEVELOPMENT AND MUSICIANSHIP SKILLS

INTENSIVE WEEK

<i>M-NA-IW</i>	Intensive Week
Osiris course code:	KC-M-NA-IW
Course content:	In this week students collaborate with music students from the University of Music and Performing Arts (Vienna) to create musical performances that are connected to the context in which they take place.
Objectives:	<p>At the end of this course you have experienced what it is to co-create musical performances in collaboration with other musicians and artists that you have not worked with before in a short period of time. You will have experienced what it is to (co)create these performances linked to a specific context.</p> <p>At the end of this course, you will have:</p> <ul style="list-style-type: none"> ▪ developed collaborative skills; ▪ developed communicative skills; ▪ developed artistic skills; ▪ enlarged your network.
Programme objectives:	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.12, 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16, 2.C.16
Type of course:	Compulsory
Level:	Master I
Duration:	5 days
Prior qualifications/ prerequisites:	Admission to a Master's programme.
Teachers:	Renee Jonker e.a.
Credits:	3 ECTS
Literature:	
Work form:	Group lesson, workshops, laboratories.
Assessment:	Attendance & active participation. Assessment criteria: demonstration of collaborative, communicative and artistic skills
Grading system:	Participation sufficient/insufficient
Language:	English
Schedule, time, venue:	Reichenau an der Rax, Austria
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)

LEADING AND GUIDING

<i>M-NA-LG</i>	Leading and Guiding
Osiris course code:	KC-M-NA-LG
Course content:	<p>This course introduces the student 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:</p> <ul style="list-style-type: none"> ▪ 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 led.
Objectives:	<p>At the end of this course, you are able:</p> <ul style="list-style-type: none"> ▪ to 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, intercultural and community situations; ▪ to demonstrate skills of leadership in relation to the facilitation of ensemble and/or group participation in specialist and non-specialist environments; ▪ with the use of your imagination, intuition and emotional understanding, demonstrate an ability to make decisions in a variety of contexts and situations; ▪ to 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; ▪ to demonstrate an ability to engage with a variety of musical styles and genres.
Programme objectives:	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.12, 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16, 2.C.16
Type of course:	Compulsory
Level:	Master I
Duration:	A three-day intensive course and 12 laboratories spread over the two first semesters
Prior qualifications/ prerequisites:	Admission to the Master's programme. Compulsory for students MM NAIP and MA Pedagogy. Elective course for other Master students or professional musicians. Please note this course can only accept a limited number of participants; early registration is recommended. If more elective students apply than places are available, a selection will be made based on a written motivation of the applicant.
Teachers:	Renee Jonker, Guy Wood
Credits:	4 ECTS

Literature:	<p>Animarts. (2003) <i>The Art of Animateur: An investigation into the skills and insights required of artists to work effectively in schools and communities</i>. Animarts: in partnership with the Guildhall School and LIFT, London International Festival of Theatre.</p> <p>Green, L. (2002) <i>How popular musicians learn: A way ahead for Music Education</i>. Ashgate.</p> <p>Odam, G. and N. Bannan. (2005) <i>Lifelong Learning for Musicians: The place of mentoring</i>. Prince Claus Conservatoire and Royal Conservatoire The Hague.</p> <p>Robinson, K., (2001) <i>Out of our minds – Learning to be a Creative</i>. Capstone – Oxford.</p> <p>Small, C. (1996) <i>Music, Society and Education</i>. Wesleyan University Press.</p> <p>Booth E. (2009) <i>The Music Teaching Artist’s Bible</i>. New York: Oxford University Press (ISBN 978-0-19-536839-0)</p> <p>Renshaw, P. (2010). <i>Engaged Passions: Searches for Quality in Community Contexts</i>. Delft: Eburon Academic Publishers.</p> <p>Frasz & Sidford (2017) <i>Mapping the landscape Helicon Collaborative</i> www.passthesound.org</p>
Work form:	Laboratory, field study, tutorial, individual study
Assessment:	<p>An end of term peer-assessment based on filmed footage of the students leading and guiding fellow students in laboratory sessions as well as a written self-reflection, submitted at the end of the module, which draws on personal learning and peer feedback.</p> <p>Assessment criteria (peer assessment):</p> <ul style="list-style-type: none"> • The understanding of music-based activity in a variety of ensemble performance contexts and in facilitating group creative work • Demonstration of skills of leadership in relation to the facilitation of ensemble and/or group participation in specialist and non-specialist environments • The decisions made in a variety of contexts and situations • Demonstration of effective communication and social skills for working with others on joint projects as well as being able to lead, negotiate with and organise others <p>Assessment criteria (self-reflective report):</p> <ul style="list-style-type: none"> • Reflecting on a personal learning process in the specific context of leading group work.
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	<p>A. three-day intensive course</p> <p>B. 10 two and a half hour learning labs</p>
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)

SOCIALLY ENGAGED ARTISTIC PRACTICE

	Socially Engaged Artistic Practice
Osiris course code:	
Course content:	This course is about how you as a musician make an impact on society. It will connect your own artistic practice with critical issues in society. In this course you will be introduced to various socially engaged artistic practises. In lab sessions and workshops students will explore musical skills (related to contextual improvisation, co-creation, music creation) and be introduced to knowledge on developing your own personal practice in relation to questions about ethics, inclusion, diversity, power relations and un-equality. How can music and musicking foster communication and collaboration between people? What role can music play to empower people and bridging gaps in society? The course will focus on musicking skills such as artistic flexibility and versatility, genre awareness, improvisation and core skills for the creation of music.
Objectives:	At the end of this course, you will be able to: <ul style="list-style-type: none"> ▪ find ways to use your repertoire in a socially engaged context; ▪ engage on an artistic level with critical issues in our society; ▪ empower people through an artistic practice; ▪ develop your own socially engaged artistic practices.
Programme objectives:	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.12, 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16
Type of course:	Compulsory (also available as Master Elective)
Level:	Master I
Duration:	10 three-hour labs and 1 three-hour artistic intervention/project
Prior qualifications/ Pre-requisites:	Admission to the Master's programme. Please note this course can only accept a limited number of participants. If more students apply than places are available, a selection will be made based on a written motivation of the applicant.
Teachers:	Guy Wood, René van Munster, Renee Jonker
Credits:	3 ECTS
Literature:	Small, C. (1998) Musicking Wesleyan University Press London Small, C. (1996) Music, Society and Education, Wesleyan University Press London Nachmanovitch S. (1990) Free Play: Improvisation in Life and Art Penguin Group London

	<p>Elliott D. Silverman M. Bowman D. (2016) Artistic Citizenship Oxford University Press 2016</p> <p>Renshaw, P. (2010). Engaged Passions: Searches for Quality in Community Contexts. Delft: Eburon Academic Publishers.</p> <p>Frasz & Sidford (2017) Mapping the landscape Helicon Collaborative</p> <p>www.passthesound.org</p>
Work form:	Laboratory, tutorial, field study, workshops, individual study and individual coaching
Assessment:	<p>An end of term peer-assessment by fellow students in laboratory sessions. A written self-reflection, submitted at the end of the course, which draws on personal learning and peer feedback.</p> <p>Assessment criteria (peer assessment)</p> <ul style="list-style-type: none"> • Demonstration of effective communication and social skills for working with others on joint projects as well as being able to lead, negotiate with and organise others. • Using your repertoire in a socially engaged context <p>Assessment criteria (self-reflection):</p> <ul style="list-style-type: none"> • Reflecting on engaging on an artistic level with critical issues in our society • Reflecting on empowering people through an artistic practice
Grading system:	Pass/Fail
Language:	English and/or Dutch
Schedule, time, venue:	To be announced
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)

PERFORMANCE AND COMMUNICATION

<i>M-NA-PCB</i>	Performance and Communication
Osiris course code:	KC-M-NA-PCB
Course content:	This module seeks to develop the students' verbal and artistic communicative skills and awareness for what the body communicates when being on stage in a variety of formal and non-formal contexts. Students prepare a short presentation in which they explore the communicative aspects of being physically present on stage and different approaches to communicate about music with an audience.
Objectives:	<p>At the end of this course, you are able:</p> <ul style="list-style-type: none"> ▪ to communicate about music in word or images; ▪ to let any piece of music example/excerpt, style or musical technique become the starting point for an introductory speech, an educational workshop, a pitch or a project that reaches out to new audiences; ▪ to explore to what extent music can be the carrier of meaning; ▪ to explore the relation between music and language; ▪ to explore how the musician can be the ambassador for music when music cannot speak for itself; ▪ to be aware of what your body, your movement and your use of space communicate when you are on stage; ▪ to influence this communication by working with the weight of the body and by working on force, speed and space within the movement of the body.
Programme objectives:	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.8, 2.A.10, 2.A.13, 2.B.1, 2.B.2, 2.B.3, 2.B.4, 2.B.5, 2.B.6, 2.B.7, 2.B.8, 2.B.9, 2.B.12, 2.B.11, 2.B.12, 2.C.1, 2.C.2, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16, 2.C.16, 2.C.17
Type of course:	Compulsory
Level:	Master I
Duration:	Twelve lessons of two and a half hours
Prior qualifications/ prerequisites:	Admission to a Master's programme.
Teachers:	Renee Jonker, Juliette van Ingen
Credits:	NAIP students: 7 ECTS Master elective students: 4 ECTS (with alternative assignments)
Literature:	<p>Tan S. Pfordresher P. Harré R. <i>The Psychology of Music</i>, Psychology Press – NY 2010</p> <p>Green B. and Gallwey, W. 'The inner game of music' Double Day – New York Viewing (ISBN-13: 9780385231268) 1986</p> <p>Bernstein L. <i>The Unanswered Question – Six Talks at Harvard</i>, Harvard University Press – Cambridge Massachusetts (ISBN 0-674-92001-5) 1976</p> <p>Goebbels H. <i>Aesthetics of Absence</i>, Routledge – Oxford (ISBN-13: 978-0415831048) 2015</p>
Work form:	Laboratory, field study, tutorial, individual study
Assessment:	80% attendance and a presentation to demonstrate acquired insights and skills. NAIP students are required to do an extra presentation at an external venue.

	Assessment criteria: <ul style="list-style-type: none"> • Communicating about music in various forms and understanding of the communicative aspects of music. • Demonstrating awareness of body language and movement
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	Tuesdays, 19.00-21.30, t.b.a.
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)

RESEARCH

INTRODUCTION TO RESEARCH IN THE ARTS

<i>M-AL-IRA</i>	Introduction to Research in the Arts
Osiris course code:	KC-M-AL-IRA
Course content:	<p>During the first semester of year one, there will be a series of sessions on research in the arts, compiled by Kathryn Cok, Head of Master Research. The sessions will cover a range of different types of research, giving you the opportunity to discover which type of research is most suitable for you, including an introduction to the nine research areas we have set up to facilitate the Master Projects of our Master students:</p> <ol style="list-style-type: none"> 1. Art of Interpretation: historically/contextually informed performance practice 2. Instruments & Techniques: instrumental design/techniques/acoustics 3. Music in Public Space: diversity/interculturality/social engagement 4. Creative Practice: improvisation/composition/experimental practice 5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Educational Settings 9. Music Theory & Aural Skills <p>There will also be an exploration of the various methods of documenting and presenting the research component of your Master Project, addressing questions such as: 'How do I formulate a viable research question that is close to my own artistic practice?' and 'What sources can I use and where can I find them?'</p> <p>Furthermore, you will receive an introduction to the use of the Research Catalogue through a series of workshops by Casper Schipper. The Research Catalogue (www.researchcatalogue.net) is an international online repository for the documentation and publication of artistic research results, which you will use to document and present your research.</p> <p>During the course, you will be required to complete assignments incorporating the various research skills and strategies that were discussed during the sessions. In addition, you will present your Master Project Proposal on the Research Catalogue, demonstrating an understanding of the importance of the three domains of artistic development, research, and professional integration, and indicating your plan for undertaking and completing this important element of the Master programme.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ are able to demonstrate an understanding of what research in the master's programme of the conservatoire comprises; ▪ show an understanding of the use of source material; ▪ show an understanding of the skills required to document your research results; ▪ are able to demonstrate skills of formulating a project proposal and abstract; ▪ are able to document your project process and results on the Research Catalogue.
Programme objectives:	<p>2.A.7, 2.A.9, 2.A.12, 2.A.14 2.B.7, 2.B.8, 2.B.9 2.C.1, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.16</p>
Type of course:	Compulsory

Level:	Master I
Duration:	5 meetings during the first semester + 1 workshop Research Catalogue
Prior qualifications/ Pre-requisites:	-
Teachers:	Kathryn Cok, Casper Schipper and others
Credits:	2 ECTS
Work form:	Seminar, individual study and workshops
Assessment:	<p>1. Home assignments (50%) You will be informed about these assignments by the teacher during the course. For a detailed assessment rubric including the exact assessment criteria for the Home Assignments, see Appendix 1 of this curriculum handbook.</p> <p>2. A written Master Project Proposal (50%) The requirements for the Master Project Proposal can be found in the Master of Music Handbook 2020-2021. For a detailed assessment rubric including the exact assessment criteria for the Master Project Proposal, see Appendix 2 of this curriculum handbook. Please note: You must achieve a pass in all three domains (A: Artistic Development, B: Research, C: Professional Integration) in order to pass this assessment.</p> <p>Both assessments must be passed in order to pass this course.</p>
Grading system:	Numeric
Language:	English
Schedule, time, venue:	Via ASIMUT (https://koncon.asimut.net) at the beginning of the school year. Any changes will be communicated via ASIMUT (Planning department) and/or the teacher.
Information:	Roos Leeftang – Coordinator Master Research (r.leeftang@koncon.nl)

MASTER CIRCLE

<i>M-AL-MCA</i>	Master Circle
Osiris course code:	KC-M-AL-MCA1 KC-M-AL-MCA2
Course content:	<p>Throughout the two years of the master programme, students will participate in a monthly Master Circle of first- and second-year students, under the guidance of the Head of a Department or a specially invited chairman who is knowledgeable in the focus research area of that circle. At meetings of the Master Circles, students will discuss the Master Project Proposals of the first-year students, while the second-year students report on the progress with their own Master Projects and any problems they have encountered, and the group discusses possible solutions. Guest lecturers, speakers from the professional field and alumni of the conservatoire can also be invited and interviewed. Students will also be given presentation training and the opportunity to practice their research presentation before the Master Symposium takes place during year 2 of their studies.</p> <p>From January on, trial research presentations for all second-year students will be held in the Master Circles. You are required to invite your supervisor(s) to this trial presentation. In May, the First Year Master Project Presentations (short presentations about the progress of the first-year students' Master Projects) will take place in the Master Circles.</p> <p>You will be assigned a Master Circle depending on your chosen research area. The Master Circles are based on the following research areas:</p> <ol style="list-style-type: none"> 1. Art of Interpretation: historically/contextually informed performance practice 2. Instruments & Techniques: instrumental design/techniques/acoustics 3. Music in Public Space: diversity/interculturality/social engagement 4. Creative Practice: improvisation/composition/experimental practice 5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Educational Settings 9. Music Theory & Aural Skills
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ will develop the skills to be able to give and receive feedback on the Master projects plans of your fellow students as well as on your own; ▪ will be aware of how your particular Master Project fits in the research area of which you are a part; ▪ will be aware of the skills required to successfully communicate the results of your Master Project to your fellow students and a wider audience.
Programme objectives:	2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14 2.B.7, 2.B.8, 2.B.9 2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14
Type of course:	Compulsory
Level:	Master I-II

Duration:	10 sessions throughout the year
Prior qualifications/ Pre-requisites:	-
Teachers:	Depending on research area. (Kathryn Cok, Johannes Boer, Bart van Oort, Wieke Karsten, Susan Williams, Gerda van Zelm, Martin Prchal, Anna Scott, Adri de Vugt, Suzanne Konings, Patrick van Deurzen, Wim Vos, Yvonne Smeets, Marlon Titre, Daan van Aalst, Matthijs Ruijter, Paul Jeukendrup)
Credits:	3 ECTS per academic year
Work form:	Group sessions
Assessment:	<p>Master I:</p> <ul style="list-style-type: none"> • Participation/Attendance (at least 80% attendance) • First Year Master Project Presentation: Prepare a short presentation of 10 minutes on your Master Project so far in which you answer a set of questions. The presentations take place in your Master Circle in May. The set of questions can be found in the Master of Music Handbook 2020-2021. <p>For a detailed assessment rubric including the exact assessment criteria for the First Year Master Project Presentation, see Appendix 3 of this curriculum handbook.</p> <p>Master II:</p> <ul style="list-style-type: none"> • Participation/Attendance (at least 80% attendance), including a trial presentation <p>The Master Circle Leader keeps a record of attendance in ASIMUT. Only two absences from the Master circle are permitted per academic year. Absences will only be permitted on the basis of:</p> <ul style="list-style-type: none"> • An outside concert that was organised prior to you receiving the Master circle schedule (this must be agreed upon with the Master circle leader before the date in question). • A previously scheduled in-school project (but not one organized by the student). • Illness (extended illness must be accompanied by a doctor's note). • Death or illness in the family of the student. <p>Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the Master circle leader <u>before</u> the date in question. Too much absence will lead to substantial additional assignments.</p>
Grading system:	<p>Master I:</p> <ul style="list-style-type: none"> • Participation/Attendance (at least 80% attendance): Pass/Fail • First Year Master Project Presentation: Numeric <p>Master II:</p> <ul style="list-style-type: none"> • Participation/Attendance (at least 80% attendance), including a trial presentation: Pass/Fail <p>In the first year, both assessments must be passed in order to pass the first year of the course.</p>

Language:	English / Dutch
Schedule, time, venue:	See ASIMUT schedule
Contact:	Roos Leeflang - Coordinator Master Research (r.leeflang@koncon.nl)

INDIVIDUAL RESEARCH TRAJECTORY

<i>M-AL-IRT</i>	Individual Research Trajectory
Osiris course code:	KC-M-AL-IRT1 KC-M-AL-IRT2
Course content:	<p>Research and entrepreneurship training in the master's programme centres on undertaking and completing a Master Project, where you specialise in your own field. As a rule, your artistic/musical practice will be the point of departure when choosing a topic for your Master Project and when formulating a research question.</p> <p>Individual research and presentation: In order to complete the requirements of the Master of Music programme, you must successfully undertake an individual Master Project, and present the findings of this project on the Research Catalogue and in a public presentation during the Master Research Symposium, which is held in March or April of each year. The format of the final presentation can vary.</p> <p>Individual supervising: The curriculum provides that you will have a personal research supervisor from October in the first semester of the first year up to your research presentation in March or April of the second year (15 hours over the entire course of the programme). You will be assigned a research supervisor, who will be knowledgeable in your research area. Both you and your supervisor use the online Research Catalogue as collaborative workspace (www.researchcatalogue.net).</p> <p>Please read the Master of Music Handbook for more detailed information.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ are able to formulate a clear research question, focus or problem, leading to relevant outcomes for your own practice as well as for the artistic field; ▪ are aware of what others have done in this area and are able to relate the research to the field of inquiry, with due regard to the correct use of sources; ▪ are able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection; ▪ are able to apply a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material.
Programme objectives:	2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14 2.B.7, 2.B.8, 2.B.9 2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14
Type of course:	Compulsory
Level:	Master I-II
Duration:	Individual supervision: 15 hours over two years
Prior qualifications/ Pre-requisites:	–
Teachers:	Each student will be assigned a research supervisor selected from a pool consisting of both teachers whose duties also include research supervision, as well as specialised supervisors.
Credits:	Master I: 7 ECTS, Master II: 12 ECTS

Work form:	The individual research supervising will occur on a one to one basis and/or in groups. Students are required to maintain regular contact with supervisors and work independently on their research.
Assessment:	<p>Master I: Individual progress, assessed by your research supervisor. Your supervisor will base their assessment on the following questions:</p> <ol style="list-style-type: none"> 1. <i>How would you describe the communication and working relationship between you and the student so far?</i> 2. <i>Has the student settled on a viable research topic?</i> 3. <i>Does the student show insight into what steps to take in order to answer their research question?</i> 4. <i>How would you describe the student's motivation in moving forward at this point in the development of their research?</i> <p>Master II: Presentation of your project results on the Research Catalogue and during the Master Research Symposium. For a detailed assessment rubric including the exact assessment criteria for the Master Research Presentation, see Appendix 4 of this curriculum handbook.</p> <p>The final presentation of the research is given before a committee of examiners consisting of three or more persons, including:</p> <ol style="list-style-type: none"> 1. A chairman (generally the Head of a Department or the Head of Master Research); 2. Your own research supervisor(s); 3. If possible, your Master Circle leader; 4. If possible, your main subject teacher; 5. An external member, usually from an institution abroad; 6. If possible, first year master students who are invited to attend the research presentation and participate in the deliberations of the committee. However, their assessment is not binding and they may not award a grade.
Grading system:	Master I: Pass/Fail Master II: Numeric
Language:	English
Schedule, time, venue:	<p>Individual research supervision takes place based on appointments made between the student and his or her supervisor(s).</p> <p>Research presentations: 12 – 16 April 2021, Studio 1 and 3, 9:00 a.m. to 20:00 p.m. Detailed schedule via ASIMUT (https://koncon.asimut.net) at the beginning of 2021. Any changes will be communicated via Asimut (Planning department) and the Coordinator Master Research.</p>
Information:	Roos Leeftang – Coordinator Master Research (r.leeftang@koncon.nl)

MASTER ELECTIVE

	Master Elective
Course content:	<p>The Master Electives provide you with insight into a specific musical subject or practical skill, with a focus on relevant research literature or other source materials and the use of different research methodologies. Not only is there an opportunity to take part in one of the Royal Conservatoire's electives, you may also choose from a range of courses available at Leiden University. You are encouraged to select an elective that is connected to your chosen research area. The research areas are as follows:</p> <ol style="list-style-type: none"> 1. Art of Interpretation: historically/contextually informed performance practice 2. Instruments & Techniques: instrumental design/techniques/acoustics 3. Music in Public Space: diversity/interculturality/social engagement 4. Creative Practice: improvisation/composition/experimental practice 5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Educational Settings 9. Music Theory & Aural Skills <p>You must register for a Master Elective via Osiris in November 2020. Your Master Elective normally takes place in semester two of your first study year.</p> <p>You will find more information about registration and the course descriptions in the Master Electives Handbook 2020/21 (www.koncon.nl/masterelectives and via https://intranet.koncon.nl/master).</p>
Schedule, time, venue:	Via ASIMUT (https://koncon.asimut.net) at the beginning of the school year. Any changes will be communicated via ASIMUT (Planning Department) and/or the teacher.
Information:	Roos Leeftang - Coordinator Master Research (r.leeftang@koncon.nl)

PROFESSIONAL INTEGRATION

MENTORING

<i>M-NA-ME</i>	Mentoring
Osiris course code:	KC-M-NA-ME
Course content:	A series of individual meetings and group sessions about coaching, feed-back and mentoring as tools for supporting a learning process. Based on trust, reciprocity and a non-hierarchical relation between mentee and mentor, mentoring aims to support the student to become a reflective practitioner, creating space for reflection, orientation, awareness and motivation that leaves the agenda with the student.
Objectives:	At the end of this course, you : <ul style="list-style-type: none"> ▪ are able to apply self-reflection to your own learning process; ▪ are enabled to make strategic choices in your study programme and personal artistic development; ▪ have developed ownership and self-direction over your learning.
Programme objectives:	2.A.7, 2.A.8, 2.A.12, 2.A.15, 2.B.7, 2.B.12, 2.C.1, 2.C.2, 2.C.3, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.13, 2.C.14, 2.C.15, 2.C.16, 2.C.16, 2.C.17
Type of course:	Compulsory
Level:	Master I-II
Duration:	Twelve individual meetings (1 hour) and six group sessions (90 minutes) throughout the academic year
Prior qualifications/ prerequisites:	
Teachers:	t.b.a.
Credits:	6 ECTS per academic year
Literature:	Renshaw P. – Lifelong Learning in Music – the place of mentoring www.lifelonglearninginmusic.org REFLECT – Co-mentoring framework, Creative Partnerships, The Sage Gateshead Smilde, R. (2008) Musicians as Lifelong Learners: discovery through biography. Delft: Eburon.
Work form:	Individual meetings and group lessons
Assessment:	80% attendance
Grading system:	Participation sufficient/insufficient
Language:	English or Dutch
Schedule, time, venue:	t.b.a.
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)

INTRODUCTION TO PROJECT MANAGEMENT

<i>M-AL-IPM</i>	Introduction to Project Management
Osiris course code:	KC-M-AL-IPM
Course content:	This module seeks to provide the students with a set of questions to develop their own activities within the domain of professional integration. They will develop competencies and understanding of the skills required to effectively plan and implement projects and performance events in a variety of contexts. The course consists of five seminars. At the end of this course, students will have written a plan for a project to be realized. In these five seminars students will be taught to create the following components that together will form a project plan: how to define short term and long term goals, how to make a project brief, how to make a product based planning, how to make a budget, how to make a risk analysis and a time-table for a project and how to create a visual identity.
Objectives:	At the end of this course, you will be able to: <ul style="list-style-type: none"> ▪ demonstrate an understanding of a variety of project management topics through a series of short assignments set during sessions; ▪ formulate your own professional integration goals; ▪ create a project plan.
Programme objectives:	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.9, 2.B.12 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16
Type of course:	Compulsory
Level:	Master I
Duration:	
Prior qualifications/ prerequisites:	-
Teachers:	Ramon Verberne, Renee Jonker and others
Credits:	2 ECTS
Literature:	Cutler D. (2010) <i>The savvy musician</i> . Pittsburg: Helius Press (ISBN-13: 978-0-9823075-0-2) Online course reader, including different articles/book chapters on Project Management & Entrepreneurship topics.
Work form:	Seminars, tutorials
Assessment:	Submission of six assignments (equally weighted): <ul style="list-style-type: none"> • BDPIA (Brief Description of Professional Integration Activities) • Product Based Planning and Risk Log • Timetable • Budget • Marketing and Publicity Plan • Brief for design of your visual identity <p>The content of these assignments will become part of the Master Project proposal.</p> <p>Assessment criteria:</p>

	<ul style="list-style-type: none"> • Giving a clear description of the outcomes of the PIA • Making a realistic and complete timetable for the PIA • Designing a PIA with feasible outcomes • Designing a PIA of which the outcomes have impact on the student and their environment.
Grading system:	Numerical
Language:	English
Schedule, time, venue:	See ASIMUT schedule. Any changes will be communicated via ASIMUT (Planning Department) and/or teacher.
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)

PROFESSIONAL INTEGRATION TRAJECTORY

<i>KC-M-NA-PIT</i>	Professional Integration Trajectory
Osiris course code:	KC-M-NA-PIT1 KC-M-NA-PIT2
Course content:	The content of the Professional Integration Activities (PIA) is defined by the student and can take the form of one large project initiated and executed by the student or a portfolio of various smaller projects. The PIA is the starting point for a professional practice that stretches beyond the duration of your master's programme. Your PIA is also part of your Master Project which encompasses the three domains of the Master programme: artistic development, research and professional integration.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ will be able to run and maintain professional musical activities that are created by yourself; ▪ have made a clear connection between your professional integration activity/activities, your artistic development and your research.
Programme objectives:	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.9, 2.B.12 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16
Type of course:	Compulsory
Level:	Master I-II
Duration:	Eight hours of coaching in the 2 nd semester
Prior qualifications/ prerequisites:	-
Teachers:	Various coaches from the professional field
Credits:	Master I: 3 ECTS Master II: 15 ECTS
Literature:	
Work form:	Coaching sessions
Assessment:	<p>Master I: Progress report written by coach Master II: Self-reflective report</p> <p>Master I Assessment criteria (progress report coach):</p> <ul style="list-style-type: none"> • Communication and working relationship between student and professional integration coach • Demonstrating a clear idea on what professional integration activities the student wants to develop and what steps to take to realise these activities • Motivation in moving forward at this point in the development of the Professional Integration Activities <p>Master II Assessment criteria (self-reflective report):</p> <ul style="list-style-type: none"> • Formulating of the PIA's background and motivation • Reflection on process

	<ul style="list-style-type: none"> • Reflection on outcomes • Impact of the PIA <p>For a detailed assessment rubric including the exact assessment criteria for the self-reflective report, see Appendix 5 of this curriculum handbook.</p>
Grading system:	Master I: Pass/Fail Master II: Numeric
Language:	English
Schedule, time, venue:	In consultation with your coach
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)

INDIVIDUAL DEVELOPMENT

INDIVIDUAL DEVELOPMENT OPTIONS DESCRIPTIONS

A variety of chosen courses, modules and minor subjects connected to the student's personal pathway including NAIP-specific modules.

NAIP-SPECIFIC ELECTIVE: MUSIC & DEMENTIA

<i>KC-M-NA-MD</i>	NAIP-specific elective: Music & Dementia
Osiris course code:	KC-M-NA-MD
Course content:	<p>This module introduces the student the skills and knowledge necessary to be a competent workshop practitioner and creative leader in the specific context of working with people with dementia and care workers in residencies for people with dementia. This course is being developed based on research into the practice Music for Life of Wigmore Hall in London, that has been conducted by the research group Lifelong Learning in Music of the Prince Claus Conservatoire in Groningen in collaboration with the Royal Conservatoire in The Hague. Students will be prepared to function as an improvising musician in a context with very vulnerable people and care staff members of the residential home or centres for daycare. The student is expected to engage convincingly in all the following activities as a professional practitioner:</p> <ul style="list-style-type: none"> ▪ Voice, body and percussion work to be used in the setting of workshops with people with dementia and the care people surrounding them; ▪ Improvisation solo or in small groups, generic activity; developing your own musical voice within this setting. ▪ 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 led. ▪ The psychology of working in a context in which musicians are trying to connect to people with dementia and thus are exposed to fundamental questions about identity. <p>The reflective skills to deal with the challenges of this kind of musical interaction both individually and as a team player.</p>
Objectives:	<p>At the end of this course, you are able to:</p> <ul style="list-style-type: none"> ▪ to demonstrate an awareness of what is required to communicate with and function well in relation to people with dementia in their everyday environment; ▪ to demonstrate an understanding of and capacity for music-based activity in this very specific context in which the ability to communicate with others through music is at the core of this practice; ▪ to demonstrate skills of leadership in relation to the facilitation of other participants in this setting; ▪ through the use of their imagination, intuition and emotional understanding, demonstrate an ability to make decisions in a variety of contexts and situations; ▪ to demonstrate an ability to engage with a variety of musical styles and genres.

Programme objectives:	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.12, 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16, 2.C.16
Type of course:	Elective. Please note this course can only accept a limited number of participants; early registration is recommended.
Level:	Master
Duration:	3 introductory workshops (3 hours), eight sessions (3 hours) in a Residential Home in The Hague
Prior qualifications/ prerequisites:	Admission to the Master's programme. Taking part in the module Leading and Guiding (KC-M-NA-LG-14). If more students apply than places are available, a selection will be made based on a written motivation of the applicant.
Teachers:	René van Munster, Renee Jonker
Credits:	7 ECTS
Literature:	Sacks, O. (2007) <i>Musophilia: tales of music and the brain</i> . London: Picador Smilde R., Alheit P., Paige K. (2013) <i>While the music lasts</i> . Kitwood T. (1997) <i>Dementia reconsidered: the person comes first</i> . Buckingham: Open University Press. Zeisel J. (2009) <i>I'm still here</i> . Penguin Books
Work form:	Laboratory, field study, tutorial, individual study
Assessment:	An end of term peer-assessment by fellow students in laboratory sessions. A written self-reflection, submitted at the end of the course, which draws on personal learning and peer feedback. Assessment criteria (peer-assessment): <ul style="list-style-type: none"> • Functioning as a team member in the context of working with vulnerable people • Communicating through music in a collaborative setting Assessment criteria (self-reflection): <ul style="list-style-type: none"> • Articulating and transferring acquired insight on your role as a musician reflecting on how this project will influence your musicianship and professional development • Reflecting on engaging on an artistic level with vulnerable people
Grading system:	Pass/Fail
Language:	Dutch
Schedule, time, venue:	3 introductory workshops, eight sessions in a Residential Home in The Hague. Time and venue t.b.a.
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)

NAIP-SPECIFIC ELECTIVE: PROMIMIC (MEANINGFUL MUSIC IN HEALTHCARE)

	NAIP-specific elective: ProMiMiC (Meaningful Music in Healthcare)
Osiris course code:	KC-M-NA-MIM
Course content:	Meaningful Music in Health Care is an artistic practice in which musicians make music for and with patients and members of staff at hospital wards. Informed by conversations and interactions with people in the moment, the musicians use person-centred music-making including musical improvisation, a set of arrangements of existing repertoire of multiple genres, as well as solo pieces to shape musical moments that can be meaningful. The practice was developed by the research group Lifelong Learning in Music (LLM) in collaboration with three surgical wards and the department of surgery of the University Medical Center Groningen (UMCG). MiMiC is an artistic practice with the intention to create and celebrate music in a collaborative way. Although it is not aiming to facilitate healing or therapeutic effects, it is expected that the interactions elicit effects on people's wellbeing nevertheless. As a practice with an artistic intention, MiMiC strives for the highest artistic quality. This does not mean that high art is preferred above popular art. The quality lies in delivering an aesthetically high-quality performance that is appropriate and well-informed in connection to the place and to the people with whom the performance takes place.
Objectives:	At the end of this course, you will be able to: <ul style="list-style-type: none"> ▪ understand the contextual pre-requisites and conditions of the MiMiC-practice and adjust your social and musical participation accordingly, ▪ collaborate in a MiMiC musician team, ▪ develop sensitivity in your musical approaches and interactions in the context of a hospital, ▪ musically interact with patients and staff of a hospital ward through improvisation and existing repertoire within verbal and/or non-verbal interactions, and ▪ reflect on your participation in a MiMiC project by indicating what is learnt and how this will influence your musicianship and professional development.
Programme objectives	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.12, 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16
Type of course:	Elective
Level:	Master
Duration:	1 taster workshop (3 hour), 9 training sessions (2 hours), observation (4 hours), internship (5 days), rehearsals and musical preparation (25 hours)
Prior qualifications/	The students are selected through a trial "taster" workshop, where they gain understanding of the nature of the practice, the contextual demands it presents,

<p>Pre-requisites:</p>	<p>as well as the musical approaches used in the practice. In the taster workshop, the candidate’s interaction skills in the Dutch language are assessed. Furthermore, their readiness to improvise is tested in group improvisation assignments using both tonal and free-tonal frameworks. The candidates take part in interactive exercises, where their ability to build authentic relationships and to collaborate with other musicians is assessed. Also, the student’s ability to follow a team leader musically and non-musically during interactive exercises will be assessed. Finally, the candidates are asked to arrange a fragment of a piece of music for a small ensemble and find a part for themselves in it. This is to assess their adaptive skills in music-making and arrangements.</p> <p>After the taster workshop, the suitable candidates will be interviewed to determine their motivations and interests in entering this module, as well as to find their current understandings and expectations of the module.</p> <p>In total, at most 4 students are enrolled in the module at one time. These selected students will form smaller groups of maximum 2 students and 2 MiMiC-musicians that will enter the hospital after the completion of training in sessions. The set-up of the musician teams including students in these internship projects require flexibility as the number of enrolling students each year cannot be foreknown</p> <p>The students need to meet personal and musical requirements to take part in the training based on the following factors:</p> <p>First, students are studying in the degree programme Master of Music or have previously completed master level studies in music.</p> <p>Second, they are expected to have genuine interest in the practice and sensitivity for encountering people in a vulnerable position. They need to exhibit preparedness to be confronted with illness, trauma and grief in the hospital, and show stamina to be able to handle these possible situations. Qualities of modesty and compassion are also required, because the students must be non-judgemental towards people’s various musical preferences and understand that people have strong emotional responses to music from all traditions. It is essential to be respectful and sensitive towards the meaning of any type of music for the patients at all times.</p> <p>Third, the students will also need excellent communication skills to be able to interact with the patients, their visitors, the ward staff and the other members of the team of musicians in an authentic way. The students need to have basic conversational skills in Dutch in order to be able to engage themselves in interactions with the patients and staff. Fourth, the students are also required to reflect on the continuous development of their own musicianship and professional practice through the training and engagement in the new occupational context.</p> <p>On a musical level, candidate students are required to have advanced cross-genre improvisation skills both in free-tonal and tonal music. They also need to have excellent capacity to perform music “on the spot” in different styles,</p>
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	<p>including solo repertoire such as works of Bach. As no sheet music is used in the practice, students need to be able to study repertoire so that they can play it by heart.</p> <p>Both classical students and jazz-students, as well as musicians from other traditions such as world music or folk music can be eligible candidates for the module, under the condition that their instruments are applicable for the practice (soft-pitched, portable and mobile) and depending on the sensitivity and extent of the musical knowledge and skills (incl. some classical music) of the player. This excludes piano and loud percussion due to limitations of sound, size of instruments or mobility issues. Singers are equally as eligible to take part in the module. In later stages of the course, the students will be involved in arranging chosen pieces of repertoire together as the team of musicians. Arranging skills are therefore highly beneficial for the module. Previous experience of work with vulnerable people in different or similar contexts is also considered favourable.</p>
Teachers:	René van Munster, Krista Pyykönen and others
Credits:	5 ECTS
Literature:	<p>Bernatzky, Günther; Strickner, Simon; Presch, Daniela; Wendtner, Franz & Kullich, Werner. (2012) Chapter 19: Music as Non-Pharmacological Pain Management in Clinics. In: <i>Music, Health & Wellbeing</i>, Raymond MacDonald, Gunter Kreutz & Laura Mitchell (eds.). Pp. 257– 75. Oxford University Press: Oxford.</p> <p>Erhardt, M. (2013). <i>Once upon a ground. Improvisation on Ostinato Bases from the Sixteenth to the Eighteenth Centuries</i>. Magdeburg: Edition Walhall.</p> <p>Research group Lifelong Learning in Music: “<i>Resonans - Meaningful Music in Health Care</i>” – film about the MiMiC-practice.</p> <p>Renshaw, P. (2010). <i>Engaged Passions. Searches for Quality in Community Contexts</i>. Delft: Eburon Academic Publishers/Research Group Lifelong Learning in Music & the Arts.</p> <p>Smilde, Rineke; Page, Kate; Alheit, Peter (2014) <i>While the Music Lasts</i>. On Music and Dementia. Eburon: Delft.</p>
Work form:	Laboratories, seminars, observations, internship, coaching/mentoring sessions.
Assessment:	<p>1) Attendance of training sessions: 80% attendance.</p> <p>2) Self-reflective report</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Articulating acquired insights during the MiMiC project participation • Reflection on how this project will influence your musicianship and professional development

	<p>3) Completed internship</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Collaborating with musicians on the MiMiC team on a musical and interpersonal level • Interacting with patients and staff of a hospital ward on a musical and interpersonal level <p>All assessments will have to be passed in order to pass this course.</p>
Grading system:	Pass/Fail
Language:	Dutch
Schedule, time, venue:	To be announced
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)

APPENDIX 1: ASSESSMENT CRITERIA & RUBRIC | INTRODUCTION TO RESEARCH IN THE ARTS: HOME ASSIGNMENTS

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is aware of how artistic research can be used to develop skills as a reflective practitioner	The student has demonstrated an awareness of the role artistic research plays in the development of reflective skills	Currently no evidence of understanding or awareness of the benefits of the role of artistic research as a reflective skill.	Limited understanding or limited awareness is evident. However, student is in contact with head of research.	Student has demonstrated a willingness to improve understanding or awareness and is in contact with head of research	Good understanding and awareness evident and student has taken the necessary steps to apply themselves to the course-work.	Excellent understanding and awareness evident and student is on track towards developing a viable Master Project topic and to complete the course-work.	25%
The student understands how to use source materials correctly	The student has demonstrated the correct use of source materials	No evidence or understanding of the use of source materials in the documentation of artistic research.	Incorrect use of source materials demonstrated in the assignments, but student has sought advice/help in this area.	Adequate use and understanding of source materials demonstrated and student is showing more dedication to the requirements of the course-work.	Correct and fitting use of source materials have been demonstrated and student has shown considerable improvement in this important area of the course.	Excellent use of source materials demonstrated. Student is able to work independently and apply their understanding to a high level.	25%
The student is aware of the possibilities for effectively documenting research results	The student has demonstrated an understanding of the skills required to document their research results	No awareness of skills needed for research documentation	Limited understanding of skills needed for documentation and help is needed.	Adequate understanding of skills needed for documentation and student is demonstrating improvement in this area of the coursework.	Good understanding and demonstration of skills needed for documentation and student is able to function independently in the documentation of their artistic research discoveries/results	Excellent understanding and demonstration of skills needed for documentation and student is able to apply themselves accordingly.	25%
The student is able to document their project process and results on the Research Catalogue	The student has demonstrated the ability to document their project process and results on the Research Catalogue	Research Catalogue is not used	Research Catalogue is used ineffectively	Research Catalogue is used adequately	Research Catalogue is used well	Research Catalogue is used well and creatively	25%

APPENDIX 2: ASSESSMENT CRITERIA & RUBRIC | INTRODUCTION TO RESEARCH IN THE ARTS: MASTER PROJECT PROPOSAL

	Learning objectives	Assessment criteria	Points					%
			1	2	3	4	5	
A	The student has developed a vision on their artistic development.	The student has clearly formulated a feasible and ambitious vision on his/her artistic development.	No vision formulated	Vision is poorly formulated and/or unrealistic.	The vision is adequately formulated and is feasible but moderately ambitious.	Vision is clearly formulated, is feasible and is showing ambition for high achievement.	Vision is very well formulated and is the driving motor for development and high achievement	33,3%
	The student is able to set goals for their artistic development.	The student has set feasible goals matching the his/her vision.	No goals are set.	Unclear and/or unrealistic goals are set.	Goals set are feasible and match the student's vision.	Goals set are feasible, and match the student's vision very well	Goals set are feasible, match the student's vision very well and give strong direction to personal development.	33,3%
	The student is able to connect research and professional integration activities to their artistic development.	The student has connected research and professional integration activities to their artistic development.	No connection of research and professional integration activities to student's artistic development.	Poor connection of research and professional integration activities to student's artistic development.	Connection of research and professional integration activities to student's artistic development is clear.	Connection of research and professional integration activities to student's artistic development adds value to one or more domains.	Connection of research and professional integration activities to student's artistic development leads to an outstanding result in one or more domains.	33,4%
B	The student is able to write a complete, feasible and clearly formulated research plan	The student has written a complete, feasible and clearly formulated research plan	No research plan has been submitted	The research plan is incomplete, unrealistic and/or unclear	The research plan is complete, feasible and adequately formulated	The research plan is complete, feasible and clearly formulated	The research plan is complete, feasible and clearly formulated, with all elements worked out carefully and in detail	60%
	The student is able to create an innovative research plan, of which the outcomes could be relevant for the student's own	The student has created an innovative research plan, of which the outcomes could be relevant for the	No research plan has been delivered or the research plan is not viable	Very similar research has already been done	The research offers new elements and is relevant for the student's own practice	The research is innovative and relevant for the student's own practice as well as for the artistic field	The research is very innovative and very relevant for the student's own practice as well as for the artistic field	40%

	practice and the artistic field	student's own practice and for the artistic field						
C	The student is able to clearly describe the outcomes of the PIA	The student has given a clear description of outcomes PIA	No description given	Description is unclear	Description is adequate	Description is very clear	Description is very clear and appealing.	25%
	The student is able to create a realistic and complete time table for PIA	The student has created a realistic and complete time table for PIA	No time table was created	Time table is unrealistic and/or incomplete	Realistic and complete time table	Realistic, complete and detailed time table	Realistic and complete time table with room for adjustment	25%
	The student is able to design PIA with feasible outcomes and to understand risk taking	The student has designed PIA with feasible outcomes and understanding of risk taking	No outcomes were formulated	Outcomes are not feasible	Outcomes are feasible	Feasible outcomes with acceptable risk taking	Feasible outcomes and mentioning of appropriate countermeasures for the risks taken	25%
	The student is able to design PIA of which the outcomes have impact on the student and their environment	The student has designed PIA of which the outcomes have impact on the student and his/her environment	No outcome was formulated	Outcomes have little or no impact on student or environment	Outcomes have impact on student	Outcomes have substantial impact on student and environment	Innovative PIA with expected sustainable impact on student and environment	25%
Please note: You must achieve a pass in all three domains (A: Artistic Development, B: Research, C: Professional Integration) in order to pass this assessment.								

APPENDIX 3: ASSESSMENT CRITERIA & RUBRIC | MASTER CIRCLE: FIRST YEAR MASTER PROJECT PRESENTATION

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is able to connect artistic development, research and professional integration	The student has connected artistic development, research and professional integration within their Master Project, and all three domains are equally present	One or more domains are lacking	Unequal presence of one or more domains	Equal presence of the three domains	Equal presence of the three domains + clear connections between the domains	Equal presence of the three domains + the connection between the three domains adds value to each of the three domains	30%
The student is able to communicate with their research supervisor and professional integration coach about current progress and future planning	The student communicates with their research supervisor and professional integration coach about current progress and future planning	Communication is lacking	Unclear or infrequent communication	Adequate and frequent communication, plan is still in development	Adequate and frequent communication, plan is developed	Clear and frequent communication, plan is strong and fully developed	30%
The student is able to verbally communicate their engagement with their Master Project during a presentation	The student has verbally communicated their engagement with their Master Project during the presentation	Non-engagement	Limited engagement and unclear communication	Sufficient engagement and adequate verbal communication	High level of engagement and clear verbal communication	Very high level of engagement and excellent verbal communication	10%
The student is in the process of executing their Master Project	The student has made progress in the execution of their Master Project since handing in their Master Project Proposal	Student has yet to demonstrate any evidence of progress or commitment towards completing their Master Project	Limited progress and/or student dedication currently evident. Supervisor/Coach advice is needed to assist in getting the project back on track	Sufficient progress is evident and student is working hard, but still requires assistance and/or advice to make project feasible	Good progress and development evident, however still work to be done before progress can be considered excellent	Excellent progress and development evident with a clear connection between the three domains	30%

APPENDIX 4: ASSESSMENT CRITERIA & RUBRIC | INDIVIDUAL RESEARCH TRAJECTORY: MASTER RESEARCH PRESENTATION

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is able to formulate a clear research question, focus or problem, leading to relevant outcomes for the student's own practice as well as for the artistic field.	The student has formulated a clear research question, focus or problem, leading to relevant outcomes for the student's own practice and for the artistic field.	No clear focus, or relevant questions or problems are formulated.	Inadequate research questions, lack of focus. The relevance for the student's own practice is unclear.	Adequate research focus, questions or problems, with potentially relevant outcomes for the student's own practice.	Good research focus, questions or problems with relevant outcomes for the student's own practice and potential relevance for the artistic field.	Excellent research focus, original questions or problems leading to new knowledge and innovative outcomes that are relevant for the student's own practice as well as for the artistic field.	20%
The student is aware of what others have done in this area and is able to relate the research to the field of inquiry, with due regard to the correct use of sources.	The student is aware of what others have done in this area and has related his/her research to the field of inquiry, with due regard for the correct use of sources.	The student is unaware of what others have done in this area; no relation with the field of inquiry is mentioned, sources are lacking.	The student has not enough awareness of what others have done in this area; the relation between the research and the field of inquiry is mentioned, but unclear or with inaccurate use of sources.	The student is sufficiently aware of what others have done in this area. Sources are used properly and the relation between this research and the field of inquiry is mentioned, though in an incomplete way.	The student has good awareness of what others have done in this area and has made clear the relation between this research and the field of inquiry; sources are used properly.	The student provides an excellent contextualization and has made the relationship between this research and the field of inquiry very clear, the use of sources complies with academic norms.	20%

The student is able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection.	The student has applied research methods adequate to the research focus, questions or problems and based on a dialogue between artistic practice and reflection.	No clear choice of research method or plan. No dialogue between artistic practice and reflection.	Inadequate application of research methods, with unclear dialogue between artistic practice and reflection.	Adequate application of research methods, although the dialogue between artistic practice and reflection remains too superficial.	Good application of research methods, based on a convincing dialogue between artistic practice and reflection.	Excellent and creative application of research methods, based on a strong interaction between artistic practice and reflection.	30%
The student is able to apply a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material.	The student has applied a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material.	No description or proper documentation and presentation of the research process and outcomes.	The research process is insufficiently documented and presented; the documentation and presentation do not yet support the aims and objectives of the research.	The research process is sufficiently documented and presented, although the verbal and artistic material are not yet in balance or need improvement to adequately support the aims and objectives of the research.	The research process is documented and presented convincingly, with a good balance between verbal and artistic materials; the documentation and presentation support the aims and objectives of the research.	The research process is documented and presented in a compelling and creative way, with an inspiring dialogue between verbal and artistic materials; the documentation and presentation admirably support the aims and objectives of the research.	30%

APPENDIX 5: ASSESSMENT CRITERIA & RUBRIC | PROFESSIONAL INTEGRATION TRAJECTORY: SELF-REFLECTIVE REPORT

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is able to clearly formulate the PIA's background and motivation: little why's (short term goals) and Big Why's (long-term goals)	The student clearly formulates the PIA's background and motivation , little why's (short term goals) and Big Why's (long-term goals)	The student has not formulated the PIA's background, short term and long-term goals.	The student poorly formulates the PIA's background, short term and long-term goals.	The student adequately formulates the PIA's background, short term and long-term goals.	The student clearly formulates the PIA's background, short term and long-term goals.	The student outstandingly formulates background, short term and long-term goals of the PIA that are highly original.	25%
The student is able to reflect on the process of the PIA through self-reflection and usage of collected feedback from stakeholders, clients, partners, etc.	The student clearly articulates the insights related to the process acquired through self-reflection and usage of feedback from partners, etc.	The student does not reflect on the PIA.	The student shows minimal evidence of reflection on the PIA and minimal usage of feedback from partners, etc.	The student shows adequate evidence of reflection on the PIA and adequate usage of feedback from partners, etc.	The student clearly articulates the acquired insights and uses the feedback from partners, etc. well.	The student very clearly articulates the acquired insights in a way that is transferable to others and uses the feedback from partners, etc. very well.	25%
The student is able to reflect on the outcomes of the PIA through self-reflection and usage of collected feedback from audiences, stakeholders, clients, partners, etc.	The student clearly articulates the insights related to the outcomes acquired through self-reflection and usage of feedback from audiences, partners, etc.	The student does not reflect on the PIA.	The student shows minimal evidence of reflection on the PIA and minimal usage of feedback from audiences, partners, etc.	The student shows adequate evidence of reflection on the PIA and adequate usage of feedback from audiences, partners, etc.	The student clearly articulates the acquired insights and uses the feedback from audiences, partners, etc. well.	The student very clearly articulates the acquired insights in a way that is transferable to others and uses the feedback from audiences, partners, etc. very well.	25%

The student is able to design and implement a PIA that has significant impact on the development of the student's own artistic practice and on the professional work field and society in general.	The student demonstrates that the PIA has significant impact on the student's own artistic practice and on the professional work field and society in general.	No demonstration of impact of the PIA.	PIA has minimal impact on the development of the student's own artistic practice and on the professional work field and society in general	PIA has adequate impact on the development of the student's own artistic practice and on the professional work field and society in general.	PIA has sustainable impact on the development of the student's own artistic practice and on the professional work field and society in general.	PIA is innovative and have sustainable impact on the development of the student's own artistic practice and on the professional work field and society in general.	25%
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APPENDIX 6: GRADING SCALES



GRADING SCALES

The Royal Conservatoire uses four grading scales for its assessments: Qualifying results - Numeric results - Participation results - Pass/Fail

QUALIFYING RESULTS

Description ENG	Code ENG	Omschrijving NL	Code NL	Pass?	Exemption?
Excellent	EXC	Excellent	EXC	Yes	No
Very good	VG	Zeer goed	ZG	Yes	No
Good	G	Goed	G	Yes	No
More than sufficient	MTS	Ruim voldoende	RV	Yes	No
Sufficient	S	Voldoende	V	Yes	No
Insufficient	I	Onvoldoende	O	No	No
Very insufficient	VI	Zeer onvoldoende	ZO	No	No
Poor	PR	Zwak	Z	No	No
Very poor	VP	Zeer zwak	ZZ	No	No
Extremely poor	EP	Uiterst zwak	UZ	No	No
Exemption	EXEMP	Vrijstelling	VRIJ	Yes	Yes
Pass based on entrance exam	PEN	Behaald op basis van toelatingsexamen	BTO	Yes	Yes
Pass based on Erasmus	PER	Behaald op basis van Erasmus	BER	Yes	Yes
Pass based of preparatory year	PPR	Behaald op basis van voorbereidend jaar	BVO	Yes	Yes
Absent	AB	Niet verschenen	NV	No	No
Extension	EXT	Uitstel	U	No	No

NUMERIC RESULTS

A numeric grade between 0 and 10, including a maximum of one digit after the decimal point.

10 Excellent	9 Very good	8 Good	7 More than sufficient	6 Sufficient	5 Insufficient	4 Very insufficient	3 Poor	2 Very poor	1 Extremely poor
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Other possible results are Exemption, Pass based on entrance exam, Absent and Extension.

PARTICIPATION RESULTS

Description ENG	Code ENG	Omschrijving NL	Code NL	Pass?	Exemption?
Participation sufficient	PS	Voldoende deelname	DV	Yes	No
Participation insufficient	PI	Onvoldoende deelname	DNV	No	No
Exemption	EXEMP	Vrijstelling	VRIJ	Yes	Yes
Pass based on entrance exam	PEN	Behaald op basis van toelatingsexamen	BTO	Yes	Yes
Pass based on Erasmus	PER	Behaald op basis van Erasmus	BER	Yes	Yes
Pass based of preparatory year	PPR	Behaald op basis van voorbereidend jaar	BVO	Yes	Yes
Never participated	NP	Nooit deelgenomen	ND	No	No
Extension	EXT	Uitstel	U	No	No

PASS/FAIL

Description ENG	Code ENG	Omschrijving NL	Code NL	Pass?	Exemption?
Pass	P	Pass	P	Yes	No
Fail	F	Fail	F	No	No
Exemption	EXEMP	Vrijstelling	VRIJ	Yes	Yes
Pass based on entrance exam	PEN	Behaald op basis van toelatingsexamen	BTO	Yes	Yes
Pass based on Erasmus	PER	Behaald op basis van Erasmus	BER	Yes	Yes
Pass based of preparatory year	PPR	Behaald op basis van voorbereidend jaar	BVO	Yes	Yes
Absent	AB	Niet verschenen	NV	No	No
Extension	EXT	Uitstel	U	No	No