

Master Music Education

Description Master

The principal activity of a Master in Music Education is the conducting or supervision of the teaching of music within various sectors, and/or the giving of lessons and courses, and the setting up and running of projects for out-of-school music education and/or amateur arts courses.

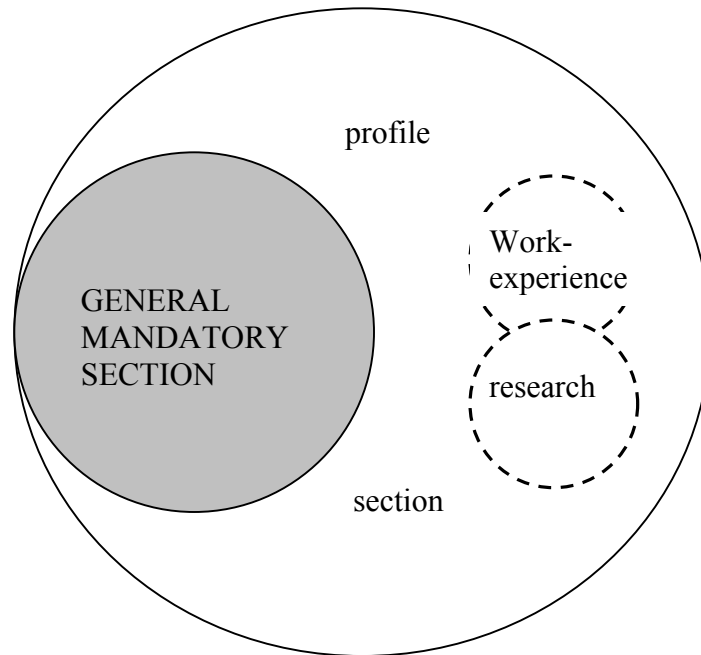
The Master in Music Education is extremely useful to the highly educated specialist. This is valid in more specific posts within education in music and the arts, for instance as didactician or educationalist, executive professional in an arts educational institute or school organisation, co-ordinating teacher with regard to the subject of music or an instrument or instrumental group, as well as for the developer of high-grade educational material. Master graduates can develop themselves into ever-evolving professionals who possess the ambition, knowledge and (research) skills to advance their own talent and vision, and contribute to the positioning and development of music education both within schools and beyond in a broader cultural and sociological context. In appendix I can be found an overview of the various functions and roles which can be filled by graduates.

The two year course in Music Education is aimed at talented students who have successfully completed their first phase at a Conservatoire, and to offer them expansion and further depth in both the practice and theory of music education. Having earned this diploma, graduates increase their chances in the job market through on the one hand having gained greater specialist knowledge, and on the other having received a considerably broader education than a student who has only completed their first phase. The course is intended for students who have already completed a bachelor course in Music or Music Teaching.

The two most important pillars of the course are the relationship with the field of work and the conducting of practical research. As well as this there are a number of mandatory subjects and electives which serve as essential support in order to realise the two principal components. The programme consists of a work-experience placement, research, a number of mandatory subjects and a so-called 'open space' in which the student compiles their own study as a contribution to the aforementioned pillars.

Contents of the course

The master course in Music Education consists of a core section and a profile section. In the core section the knowledge and skills considered most important to everyone employed in the music educational sector are central. The student creates a profile by following a number of subjects and doing a number of related activities both inside and beyond the institute. The subjects for the profile section are chosen in consultation with course leaders. In a number of cases this can involve joining in with pre-existing programmes.



The following profile areas are possible within the course:

1 Didactically orientated

In this profile, the focus lies on the didactic/methodological side of music education. This involves a deepening of knowledge and skills in the areas of group lessons, working with ICT, interdisciplinary working, support work and the development of high-grade methodological material.

This profile is intended for students who want to work as specialist teachers at music schools, centres for education in the arts, primary education, secondary education, further and higher professional education, and as developer of educational material of art-educational institutes and publishers, and creator and producer of workshops.

2 Policy and research orientated

With this profile the focus lies on the policy/leadership and research side of music education. This involves a deepening of knowledge and skills in the areas of (project) management, the writing of policy documents, the development of curricula and reporting techniques.

This profile is intended for students who want to work as project leaders, advisors, policy makers, teaching executives and consultants with (music) educational institutes and training centres, and as cultural entrepreneurs.

3 Musicianship orientated

With this profile, the focus is on the musical/artistic side of music education. This involves a deepening of knowledge and skills in the areas of giving leadership to musical/artistic processes, such as the organisation, programming and production of musical/artistic projects (school concerts, musicals, theatre shows, extra-curricular school policy etc).

This profile is intended for students who want to work as workshop leaders, organisers, conductors, producers and presenters of musical/artistic projects.

General mandatory sections

Further detail on subjects/courses follows later.

Orientation in the workplace

The practice of music education is large and diverse. In order to be able to function effectively within this sector it is important for professionals at master level to have a good overview on the theory and practice of music education, and of the duties and tasks at the level of a master graduate. These involve elements such as insights into cultural policy and theoretical concepts, and are acquired by following an education in which such aspects are central. For this insight into daily educational practice, orientation and experience in the field is indispensable. Whatever their profile or area of work experience, students should form an impression of everything which is happening in the field of work.

Music pedagogy

Music pedagogy covers a plethora of aspects which are connected with the learning, teaching and presentation of music in a variety of educational contexts. This subject looks at music-pedagogical aspects which go beyond the specific (e.g. the instrument or the voice), and offers handles for practice in music education from a (social) pedagogical, cultural and psychological angle. For example, music pedagogues have to be aware of the concepts behind music-educational practice, and be able to apply this awareness in their daily actions. For instance, it is not only of importance to realise how music education relates to the way in which music manifests itself in contemporary society (on the grounds of social, economic, political, cultural and other factors), but also which consequences this has for the arrangement of music education.

Music pedagogues also need to consider the psychological aspects of learning and development. During the meetings for this profile, questions on the subjects of musical development and musical learning processes are examined. Questions arise such as 'how do people develop themselves musically?' or 'how do people learn and study music?' A number of these themes have been dealt with in the bachelor course. The master course builds on this, and provides the necessary depth.

Music-philosophy and sociology

Professionals in the music education sector need to have insight into the political-social, aesthetic and ethical role of music (education) in contemporary, multicultural society. There should be clarity in the way that arts and music education contributes to content and form of cultural life and the way it is experienced, as well as the way in which education itself is formed by underlying aesthetic, political, economic, social and ideological choices.

By means of critical and methodical study of a number of thematically structured texts from (music) philosophy and sociology, the student is confronted with a theoretical perspective on music (practice), as well as their abilities as musician/pedagogue.

Methods of research

One of the hallmarks of a master graduate is a critical and research-based attitude. Master graduates have to be capable of initiating independent projects, and contributing to the theoretical and practical forming of music education. The subject 'methods of research' aids in learning to formulate questions, choosing the correct research tools, and the production of and presentation of research projects. With the

skills acquired, the student is in a position to complete a graduation project in the second year of the course.

Research

In current practice it is of importance that professionals are not only capable of methodical working according to high standards and protocols, but are also able to reflect on their own working practices and continuously improve them. These reflective and investigative attitudes are stimulated by research. Nonetheless, the conducting of research within a professional higher education course (HBO) has an entirely different character to the kind of strictly scientific research done at universities. Research within the HBO is derived from and directed towards professional practice. For example, research can have relevance to the role of the media in music education, on forms of delivery (e.g. group education) or questions as to what the role, position and function of educative performances are within the entirety of the cultural spectrum.

Artistic and musical development

A high artistic and musical level should be expected from everyone working in music education. Master graduates in music education should have abilities in the musical domain both in terms of a substantial, broad view of the subject as well as in their specialities, regardless of the position they hold. This is obvious at a teaching level, but it is also of importance to be able to value the worth of the form and content of music education at the point at which policy is made. Along with creative musicianship as an enrichment of one's own artistic and musical development, it is necessary to be able to create didactic frameworks within which creative development (improvisation) is possible. This course serves both interests.

Information technology

Digitalisation has brought fundamental changes in music and musical practice in the last few decades. Computers, iPods, the use of technology in performances, and the changing sounds in our very environment have led to adaptations in musical behaviour as much with creatives and performers as with consumers. This development means that we have to adjust our view of music education, and have to acquire other skills. New generations already have experiences with music and technology which are different to a large proportion of those who provide their education.

Master circle

In advance of the Master course the student makes a personal study plan. In the first months of the course this is worked out into an individual study programme with staff assistance. This individual study programme embraces the activities (study, work experience, research) which the student does alongside the mandatory programme. Frequently (i.e. once a month) students present the progress and results of their individual activities and research to each other. Guest teachers are invited to these meetings, and students are asked questions, offered criticism, and confronted with a need to defend their work.

Work experience

Work experience placements are aimed at enabling students to function independently at the level of a highly qualified professional at an educational institute. Depending on a student's profile, they can for instance deal with an existing problem, lead a project, develop educational material etc. It is essential that the activity is carefully adapted to working practice. For instance, if the decision is

made to conduct research, then the subject of the research must be derived from a concrete demand from a particular institute, and the research results must be of practical use. The final graduation research can be combined with work experience.

Study guidance

At the beginning of the course, students are allocated a personal coach or mentor. This coach is the first point of contact for the student with regard to their studies. It is the duty of the coach to guide the student when deciding on open space content, to monitor the student's study trajectory in its entirety, and where possible or necessary to help the student make connections between the various course elements. Contact can also be made with the general co-ordinator of the Master in Music Education course for any practical and organisational problems.

Organisation

This Master is a two year course and has a trimester system. Each year is divided in to three equal parts which consists of 10 effective weeks of lessons and two class-free weeks in which the student can prepare their final presentations or papers. The course consists of 2 sections. The first of these consists of a number of required subjects, subdivided in the categories 'general education' and 'practical'. The mandatory lessons in this section take place as far as possible on one or two fixed days/evenings per week. As well as this there are a number of hours reserved each week for so-called open space. In consultation with their personal coach, the student assembles a coherent package of subjects which connect to their personal preferences and desired graduation route. The balance between mandatory subjects and open space moves in favour of an increase in open space as the course progresses.

Entrance exam

The master in music education can be entered by students who have graduated in music or music teaching/education as a minimum to bachelor level. Before being accepted, applicants have to take an entrance exam which consists of three sections:

- 1 The examination of instrumental/vocal abilities,
- 2 The examination of pedagogic and/or methodological-didactic insight and experience, and
- 3 Examination of the study plan.

For the first part (1) the candidate presents as broad a repertoire as possible, from which the committee can make a selection during the entrance exam. This test of instrumental/vocal abilities will take approximately 15-20 minutes. For students who have completed their bachelor course at the Royal Conservatoire, their final exam is valid as test for instrumental/vocal ability section. The usual minimum pass mark in this case would be at least 7,5. With regard to 2, the candidate is tested to see to what extent they can put in to words a personal (music) pedagogic and didactic vision, and relate this to their practical actions as music pedagogue. The candidate is also expected to be able to see music pedagogy in the context of current cultural and sociological developments. For section 3, acceptability for entrance is based on a study plan that the student submits, conforming to the requirements for other master courses within the Royal Conservatoire

Additional (c): The candidate can show insight into current cultural and sociological developments, and can relate these to their own music (pedagogical) practice.

Examination and final presentation

Examination takes place in three ways.

Firstly there are the interim tests. At the end of each trimester the mandatory subjects are tested, either through a written piece of work, an oral presentation, or a short concert including written or verbal explanation prepared from a pedagogical perspective. If agreed in advance, a student following subjects at another institute can apply the rules for examination from that institute.

Secondly, the student builds up a portfolio. This can consist of papers or other materials which, among other things, makes possible an examination of the activities done during the open study time.

Thirdly, the end of the course, which is concluded with a final presentation. Students can only take their final exam after all mandatory subjects have been passed.

In the public final presentation the student is given the opportunity to present their study project (work experience and research), after which they will be questioned by the committee, which will consist of the relevant head of department, teachers in music pedagogy and research methodology, an internal teacher involved in the subject and an external expert.

Course year 1

semester 1	semester 2	semester 3
1 EC Orientation on Music Education	2 EC Teaching practice	2 EC Teaching practice
2 EC Research in music education: themes	4 EC Musical development and education	2 EC Musical skills and learning
2 EC Didactics of the instrument	2 EC Didactics of the instrument	2 EC Didactics of the instrument
2 EC Research in Music Education: methodology	2 EC Filosophy of music education	
1 EC Mastercircle	1 EC Mastercircle	1 EC Mastercircle
4 EC Artistic and musical development	4 EC Artistic and musical development	4 EC Artistic and musical development
1 EC Improvisation and composition	1 EC Improvisation and composition	1 EC Improvisation and composition
		2 EC ICT and music education
2 EC Study and progression Incl coaching	1 EC Study and progression Incl. coaching	1 EC Study and progression Incl coaching
3 EC Free space	5 EC Free space	5 EC Free space

Course year 2

semester 1	semester 2	semester 3
Work experience 3 EC	Work experience 3 EC	
Music education and environment 2 EC	Communication skills 2 EC	
Didactics of the instrument 2 EC	Didactics of the instrument 2 EC	Didactics of the instrument 2 EC
Philosophy 2 EC		
Artistic-musical development 4 EC	Artistic-musical development 4 EC	Artistic-musical development 4 EC
Master circle 1 EC	Master circle 1 EC	Master circle 1 EC

Coaching 1 EC	Coaching 1 EC	Coaching 1 EC
Open study time 5 EC	Open study time 7 EC	Graduation 12 EC

Learning outcomes

Skills and knowledge in the field of music pedagogy and music education

A master in music pedagogy is able

1. to express his/her personal values regarding music, musical practices and music education which can inspire and shape his/her professional acting and personal development;
2. has a large musical expertise and a broad knowledge of musical styles, genres and traditions and can make well informed and imaginative choices based upon that; ?has musical skills and knowledge relevant for exercise of the specific profession;
3. has knowledge and understanding of her/his own role in supporting and/or facilitating music learning;
4. takes into practical account in his/her profession the aims, characteristics, contexts and policies of music education;
5. appreciate the role, meaning and function of music in people's lives;
6. has knowledge of a range of resources for teaching and learning and know how to adapt or create materials and/or other tools appropriately;
7. can communicate within the field of music and art education on a professional level by use of the adequate terminology and adaptive to the participants;
8. distinguishes for the benefit of this communication a number of relevant theoretical opinions on music education;
9. is able to mark out and recognize core problems in music pedagogy and theory and practice of music education;
10. develops tools (educational materials, skills, models, etc) for the benefit of the practice of music education and take into account the musical interests, needs and expertise of learners;

Skills and knowledge related to research

In relation to a theoretical and/or practical problem, inquiry or phenomenon in the field of music education, a master in music pedagogy is able to

1. read and understand scientific literature and relate this to the practice of music education;
2. formulate a thesis and indicate how this can be examined;

3. indicate what the relevance is for the theory and practice of music education of a (modest) research which is to be executed find the relevant sources and handle these;
4. to collect data and formulate findings and conclusions by taking into account the adequate methodology;
5. to present findings and personal opinions orally and in written form to an audience of professionals

Generic knowledge, understanding and skills

A master in music pedagogy:

1. is able to express a personal set of values which gives a foundation to his/her developing professional practice;
2. continually evaluate, and reflect on his/her own practice and have acquired effective study skills which enable him/her to work systematically on his/her professional development;
3. act independently and with initiative to meet challenges appropriately.
4. have a constructively critical approach towards innovation, and the ability to adapt and be flexible to new practices;
5. contribute to and take different roles within an institute as a learning organization;
6. has the ability to contribute to research into topics of concern in their own practice, subject area and wider;
7. collaborate and cooperate with colleagues to make an active contribution to curriculum development and innovation;
8. can participate in collegial conversations with understanding of the perspectives of others and able to offer the own point of view.