



**Royal  
Conservatoire  
The Hague**

## **Curriculum Handbook**

### **Master of Music in Music Education**

### **Master of Music in Music Education according to the Kodály Concept**

**Royal Conservatoire The Hague**

2019-2020

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.

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If you have any suggestions for improvement of this Curriculum Handbook, please send an email to [curricula@koncon.nl](mailto:curricula@koncon.nl). For questions about courses, you can get in touch with the contact person mentioned in the course description.

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## INTRODUCTION

This Curriculum Handbook contains information about two disciplines in the Master of Music programme: the Master of Music in Music Education, and the Master of Music in Music Education according to the Kodály Concept. Below, you will find an introduction to both disciplines. For the introduction Music Education according to the Kodály concept, jump to: [Introduction Master of Music in Music Education according to the Kodály Concept](#).

### INTRODUCTION MASTER OF MUSIC IN MUSIC EDUCATION

#### DESCRIPTION OF THE MASTER OF MUSIC, MUSIC EDUCATION - INSTRUMENTAL/VOCAL TEACHING AND LEARNING

The Master of Music in Music Education - Instrumental or vocal teaching and learning, is focusing on practice and theory of teaching and learning regarding an instrument or the voice in different types of setting. The profession of the graduated is in the first place instrumental or vocal teaching on a high professional level, but could include as well for instance leading a music educational project, coordinating tasks with regard to an instrument, instrumental group or genre or developing high quality educational material. In this master the instrumental or vocal expertise is an important starting point. It is therefore a master programme within the master of music. The graduated is a musician with the specialisation to give an important contribution to good instrumental and vocal education.

There is no such thing as one best way of instrumental and vocal teaching. Music education addresses all kinds of audiences and, accordingly, music schools, private education, music institutions and school related music education contribute all, in their own way, to the musical development of different kinds of people. People with different backgrounds, age, ambitions, wishes or possibilities. Music teachers should have skills to align education to the specific needs of (groups of) students. At the same time, all learners have the right to receive a high- quality teaching approach based on a thorough knowledge of musical learning processes, methods, context, etc. This master program is based on the strong belief that music education needs flexible specialists.

Musical and pedagogical expertise, enthusiasm and an open and critical attitude are at the core of this programme. The study aims at the development of musical expertise in the context of music education (e.g. improvisation skills, leading and guiding musical activities, instrumental and vocal skills), pedagogical skills (methodology and didactics of the instrument, general teaching skills) and reflection and research skills (focusing on the reflective practitioner).

The two-year course is aimed at talented students who have successfully completed their first study cycle at a conservatoire, and to offer them further development and greater 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 cycle. The programme is intended for students who have bachelor degree in Music or Music Teaching.

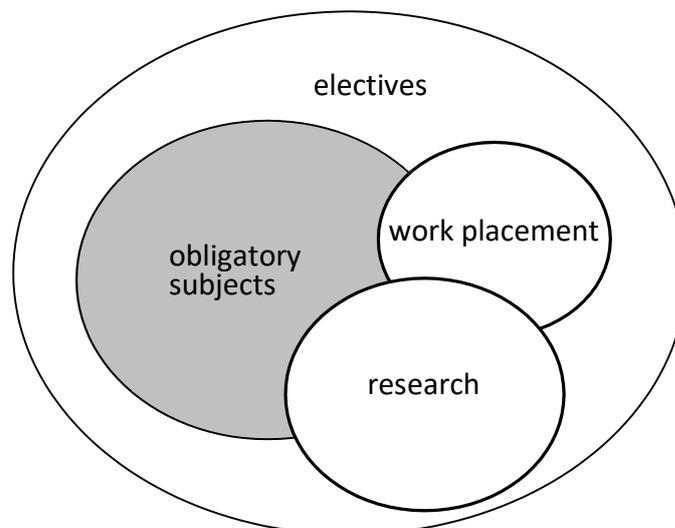
### COMPATIBILITY TO INTERNATIONAL QUALIFICATION FRAMEWORKS

The Master of Music in Music Education meets the characteristics of the 2nd cycle of the 'Polifonia/Dublin Descriptors'. During their study students develop own ideas and strategies in the field of music education. They work on a largely self-chosen research topic with a personal dimension. They are asked to apply new ideas and strategies and enhance previously acquired skills, knowledge and musical understanding in

practical situations. This means e.g. that they experiment with new approaches or they try to find out whether certain methods and strategies work or not. During their study they sometimes conquer new situations in unfamiliar educational situations and musical practices. Improvisation, composing, leading and guiding creative processes and the teaching of practicing are important elements in the courses on offer. An important part of their study is to reflect on the practice and policy of education based on literature offered in courses like music pedagogy and philosophy. In these lessons but also during the master circles students learn to argue and discuss. In their presentations, including their final exam, they show to be able to communicate their research findings and conclusions with an audience of specialists and non-specialists.

## CONTENTS OF THE PROGRAMME

The Master of Music in Music Education consists of subjects that are obligatory, subjects that are chosen from educational courses that are offered to all Master of Music students or comparable activities (electives), a research project and a work placement. The obligatory subjects are addressing the knowledge and skills considered most important to everyone employed in the music educational sector, in particular instrumental teaching. In addition, the student chooses subjects or is undertaking activities that are related to their special interest. The subjects and activities are chosen in consultation with course leaders. The work placement is concerned with the activities where skills and knowledge are put into practice. This can include teaching activities undertaken at a music school, at a conservatoire or in another setting. Whenever a student is already employed as a music educator, this job can be accepted as a work placement. The research project plays a central role in the program: it is closely connected to the work placement as the study program is emphasizing practice-based research and the own practice of teaching.



The focus of the research can vary as there are many perspectives on and practices of instrumental teaching. However, the principle focus will be on the didactic/methodological/artistic aspects of music education. This can involve a deepening of knowledge and skills in the areas of individual and group lessons, working with ICT, interdisciplinary working, workshop leading, working with young children, teaching at a conservatoire, band coaching, or the development of high-grade methodological material. The research can e.g. take the teaching aspects as a focus (instruction, teaching materials, the teacher role, etc.) the learner characteristics (practising, motivation, learning strategies, talent, musical development) or the context (aims of instrumental education).

## STRUCTURE

This Master is a two-year course and has a semester system. Each year is divided into two equal parts. The program consists of both more theoretical and practical lessons. The obligatory lessons take place as far as possible on two fixed days/evenings per week. There are also a number of hours reserved each week for individual lessons and meetings. In consultation with their personal coach, the student assembles a coherent package of subjects which connect to their personal preferences and desired graduation route.

## **OBLIGATORY SUBJECTS**

### *Music Pedagogy*

This concerns the courses Concepts of instrumental and vocal education, Musical development and education, Processes of musical learning, and Capita Selecta.

Music Educational Theories 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 tools 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 be conscious of 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 how this is shaping the aims, structures and content of music education.

Music educators also need to consider the psychological aspects of learning and development. During the meetings, questions regarding 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?' Some of these themes have been dealt with during the bachelor programme. The master programme builds on this, and provides the necessary depth.

### *Methodics and Didactics*

This is one of the core subjects in this master programme. The aim of the courses is to develop both practical and reflective skills as instrumental/vocal teachers, building on skills developed during the bachelor and/or work experience. It is contributing to the development of practical knowledge and skills regarding teaching a specific instrument and providing more general expertise in teaching music. Methodics and didactics is offered in two strands. There is a weekly lesson focusing on specific instrumental and vocal pedagogy. In this course the pedagogy of the instrument or voice is being explained, applied and discussed. There will be attention for teaching materials, repertoire, development of instrumental or vocal expertise, working with students of different ages and abilities (beginners to advanced students and talents), etc. In an additional course more generic issues of instrumental learning and teaching will be addressed, e.g. types of instruction, the role of music theory, the role of parents, etc. In both courses the practice of teaching is always at the centre and there will be a close relation with the work placement.

### *Work placement*

Work placements are aimed at enabling students to develop their teaching expertise towards functioning independently at the level of a high qualified professional. A work placement will present students with the perfect chance to gain more practical expertise, become more professional in a supportive environment. These placements allow students the opportunity to learn about oneself in a work environment; what they want to excel at, what they find difficult? The work placement is as well the environment where the research project will take place. It is the perfect place to try things out and to investigate what works out and why. These teaching practices can take place in a private studio, at a music school or at another institute. In case a student is already having already a job in music education, this can be seen – in principle – as a work placement.

### *Teaching Practising*

All musicians practice. Practising is inseparable related to learning to play an instrument or sing. This is why everyone practices. What varies is the amount of time that is spend and the way that musicians practice. As a consequence it is essential when teaching to play an instrument or sing, to understand what practicing actually is and what effective and meaningful ways are. This course is focusing on both the analysis of own practicing and on how you teach practicing. The course emphasizes the role of exploration, attention, self-organization, motivation, autonomy and the love of music in practicing. Practical exercises and supporting information provided in the course help participants to explore their own practicing. Additionally there will be discussed how practicing can be taught.

### *Music Psychology*

In Music Psychology, musical behaviour is scrutinized and explained. A scientific understanding is gained on how music is perceived, memorized, experienced, taught, created and performed.

One of the most important building blocks of music is the musical sound itself. When the sound reaches our ear, we are able among other things to perceive a pitch and experience loudness. A string of consecutive pitches is perceived as a melody with accompanying harmony. How do we decide what is melody and what is harmony? Is it in the sound or in our head? We create expectations about how the melody will evolve through time, about chord progressions, about tonality.

We also perceive a rhythm in music. Often unconsciously and without any effort, we detect a beat and are able to tap along. We perceive strong beats and accents, syncopations and rests. For this experience, not only the music is needed, but also cognitive schemas on which expectations are based about when specific musical events will happen throughout time.

This musical knowledge is more often created unconsciously through exposure to the musical and cultural world we are living in, than through formal education and conscious learning.

We are able to memorize music and hear it in our heads without any musical input. Music can evoke strong feelings or moods. Some music makes us happy or gives us energy, other music makes us sad or calms down. Some music has been very important in our lives. It can evoke strong emotional memories.

In Music Psychology, not only the music listener is examined. The musician's behaviour is as well a very broad topic. How do we learn to play an instrument? What effect does this learning have on our brain? Several neural correlates of musical training are already detected. How do we become an expert? What are optimal learning conditions?

Scientific understanding of all these issues is relevant to music education and its practice, to music composition and performance. Music psychology also contributes in understanding music theory.

### *Cultural Philosophy*

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, students are confronted with a theoretical perspective on music (practice), as well as their abilities as musician/music educator

### *Leading and Guiding*

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

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

#### *Improvisation and composition*

Improvisation is a widespread practice in music making all around the world. Still it is not a very common practice in music education. However, improvisation (and also composition) can help us understanding music more deeply and can bring us closer to our instrument musically and technically. Furthermore, it can build up musicians' confidence as and improve collaborative skills in music making. This course is partly developing improvisation and composition skills, but it mainly teaches students how to incorporate improvisation and composition into instrumental and vocal education.

#### *New Media*

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 own 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 extent of those who provide their education.

#### *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 specialisms, 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.

#### *Research*

In the current teaching practice it is of importance that professionals are not only capable of working according high standards and protocols, but are also that they are 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 at HBO level is derived from and directed towards professional practice. For example, research can have relevance to the role of the media in instrumental 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. Research as a topic within the program, consists of:

- *Research and presentation*

The majority of the time devoted to research is the execution of a research project. This project is carried out mostly independent and under the supervision of one or two coaches. During the two years the student is designing and executing practice-based research project that is presented publicly at the end of the study.

- *Research methodologies in music education*

This subject is divided in two courses. One is a general introduction into research, the other one is specifically dedicated to research in music education and practitioner's research. Both courses aim 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.

- *Master research seminar*

This seminar is organized by the Master programmes in Music Education of the Royal Conservatoire and LUCA School of Arts (Leuven, BE) and focuses on 'Practitioner Research in Music Education'.

Practitioner research is used as an umbrella term for research-based activities undertaken that implies that practitioners develop (their own) practice by doing research. During the seminar Master students of both institutes are giving feedback on each other's research activities and issues of practitioner research in music education will be discussed. The program includes musical activities as well.

- *Master circle*

Before starting the Master programme, the student submits a personal study plan. In the first months of the course this is further developed 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.

### *Management projects and portfolio*

An important skill for a professional nowadays is the capacity to reflect on their own learning and development. Modern society asks for flexible, self-directed lifelong learners. Setting your own goals in ways of approach, monitoring your learning process, planning and evaluation, all these activities are part of the professional job. During the Master programme students are required to organise and monitor their studies independently.

## **ENTRANCE REQUIREMENTS**

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

- 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 a repertoire as broad 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 committee is however deciding as to whether the result of this final exam is sufficient enough for the master music education. With regard to 2, the candidate is tested to see to what extent they can put in to words a personal (music) educational view, and relate this to their practical actions as music educator. The candidate is also expected to be able to see music education 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.

## ASSESSMENT AND FINAL PRESENTATION

Assessments takes place in three stages.

First, there are interim assessments. 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.

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.

The final public presentation, which usually takes place in June, takes about 45 minutes. For 25 minutes, the student will present her/his study project. After this the candidate will be questioned by the committee which consists of the head of the department, teachers in methodology, pedagogy/psychology and other experts including an external one.

The student is free to choose the theme of her/his study project, provided that account is taken of the following criteria:

1. the topic should have relevance from a music educational perspective;
2. the theme should be to some extent original, i.e. the project should add something new to the actual theories and practices of instrumental/vocal teaching and learning;
3. the final presentation should adequately reflect the process that the student has attended for two years.

The final presentation has a central question that should be relevant to current developments in the field of the music education. Based on practical experience and/or linked to the practical study of relevant literature an original answer is given to the central research question showing a professional knowledge, understanding and skills in the field of music pedagogy. The student must demonstrate to have acquired research skills and to be able the present results to peer experts. The (multimedia) presentation should be accompanied by (written) material in the form of a paper, project or some other form such as CD-ROM, video, education, etc. Students will be asked to use the online Research Catalogue to present their research outcomes.

## THE ASSESSMENT OF THE RESEARCH

The assessment of the research by the examination committee will be guided by the following questions:

### • **Relevance**

- Is the research relevant for the development of the student as a professional music educator?
- Is the research relevant for others, e.g. other students, music educators, for the professional field including the academic?

### • **Project design and content**

*Questions, issues, problems*

- Is the problem clearly described and is the research question well formulated?

*Contextualisation*

- Is it clear how the research relates to the (educational, cultural, theoretical) state of the art in the field of inquiry and to what others have done in this area?

*Methods*

- Are the chosen methods adequate to answer the questions, issues or problems? Is the research process sufficiently well described and is it eventual repeatable?

*New knowledge, insights, experiences, techniques and/or devices*

- Does the research support existing knowledge and/or deliver something that we did not know, understand, experience or have?

- **Argumentation, data gathering and analysis, presentation**

*Reasoning, writing, documentation*

- Does the research make a clear case or claim? And do the data and analysis of it support the research question?<sup>[1][2]</sup><sub>[SEP]</sub>

*Methodology*

- Information, source material, referencing, language<sup>[1][2]</sup><sub>[SEP]</sub>
- Is the information accurate, is the handling of source material and the referencing correct, and is the use of English acceptable? In case teaching materials are included, does these meet certain quality criteria of didactics and design?

*Public presentation*

- Is the verbal and public presentation of the research well-structured and convincing? Is the use of English acceptable? How does the candidate deals with critical questions from the committee and the public?

**For the assessment the following qualitative descriptions are being used:**

- excellent
- very good
- good
- sufficient plus
- sufficient
- insufficient
- non-appearance

After the presentation the committee retreats for consultation. They first of all, independently, mark the material and presentation. Then the findings are discussed and a final conclusion follows. The candidate will receive a qualification and feedback in a brief conversation.

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.

## THE USE OF THE RESEARCH CATALOGUE

You are required to use the online Research Catalogue (RC) for the final documentation (and publication) of your research ([www.researchcatalogue.net](http://www.researchcatalogue.net)). The Research Catalogue also supports your work-in-progress and the day-to-day supervision of the research supervisors.

The Research Catalogue is:

1. a database to store and document a variety of media files (video, audio, text, pictures, PDF's and more);
2. an editor by which these documents can be connected and arranged in such a way to form an 'exposition' of the research, i.e. to form an (artistic) argument;
3. a publication and dissemination platform, where the final results of the research projects are documented;
4. a project space, where you work online, step by step building your projects, and where research supervisors are able to follow the work-in-progress and to online comment on and edit your work.

You and your research supervisor(s) will receive an account, which enables access to the RC. During the hands-on workshops following the Introduction to Research in the Arts course, you will receive information and tips on using the RC.

Your work-in-progress is private and can only be shared with your permission. This enables you to not only share your work with your research supervisors, but also with others who are important to your projects. On the RC you show how much progress you have made and what materials you are using.

You and your supervisor(s) should meet regularly face-to-face to discuss the progress of your research. An additional instrument to help facilitate the research supervision on a day-to-day basis is the Research Catalogue. On the RC you as a student show how far you are, what preliminary results you have obtained, what material you use, and what questions you have, etc. From the initial formulation of the research question all the way to the final exposition (documentation and presentation) of the research, the RC is the stage for the collaboration between you and your supervisors. In the end, all research projects are documented, presented and disseminated through the online Research Catalogue, which also functions as the Royal Conservatoire Research Portal. Those research projects are accessible to other students with a R.C. account. Projects which are assessed with a grade 'very good' or 'excellent' will be made public through the website of the Conservatoire. This makes it possible for future generations of master's students to learn from earlier research. For any questions about the use of the Research Catalogue, please contact Casper Schipper (schipperc@koncon.nl).

## **INTRODUCTION MASTER OF MUSIC IN MUSIC EDUCATION ACCORDING TO THE KODÁLY CONCEPT**

*A well trained ear (listening and singing skills)*

*A well-trained mind (musical understanding through music making and musicianship, reading and writing skills)*

*A well-trained heart (emotional development and social skills)*

*A well-trained hand (instrumental playing)*

These four areas of musical and personal development, mentioned by Zoltán Kodály in his article "Who Is A Good Musician?" have become a mission statement for Kodály inspired teachers and students all over the world. They are being thought of as equally important for the development of both professional and amateur musicians, for music lovers and music listeners in order to understand the language of music.

The two-year master programme offered by the Royal Conservatoire creates the foundations for bringing up a new generation of music educators with a shared vision and sense of mission, who will be able to implement the best music education practices inspired by Kodály's concept of music education at a high artistic level – both in and outside schools.

The programme consists of three main areas of study: music educational theories and didactic skills, artistic development & musicianship skills and research. These three areas of study are closely related: musicianship skills play a central role in the study of teaching and learning music, and music educational theories and didactic skills principles are an important part of the musicianship training. Research will relate to teaching methods as well as musicianship. It is an essential point in music education according to the Kodály concept: there is no division between craft and art, between pedagogy and musical content, between methodology and didactics. Music making, musical understanding and the musical learning process should become one.

The master programme is open for singers, instrumentalists and music teachers, who have completed a Bachelor study in Music or in Music Education.

The curriculum is based on the learning outcomes specified in the European Qualifications Framework (EQF) document as well as the learning outcomes specific to higher music education developed by the Association

Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC). The curriculum places equal emphasis on the practical, theoretical and generic learning outcomes.<sup>1</sup>

### **International Relations**

The Royal Conservatoire works together with the Kodály Institute of the Liszt Academy Budapest and with the Royal Conservatoire of Scotland. Students are encouraged to include a period of Erasmus exchange in their studies, but this is not a compulsory part of the programme.

### **Planning**

The study programme is a two-year course (120 ECTS) and is organised in a semester system. International guest teachers will be invited in masterclass weekends twice a year.

### **Entrance requirements**

The Master of Music in Music Education according to the Kodály Concept can be entered by students who have graduated in music or music education on bachelor level. Before being accepted, applicants take an entrance exam consisting of three parts:

- 1 The examination of musicianship skills (vocal, instrumental, solfege, eartraining, music theory)
- 2 The examination of music teaching skills, also showing musicianship skills
- 3 Evaluation of the study plan

Ad 1. This test of musicianship skills will take approximately 30 minutes. For students who have completed a bachelor course in Music or Music Education, their final exam is valid for the instrumental/vocal ability part of the examination. The minimum mark is 7,5.

Ad 2. The candidate shows his or her teaching and musicianship skills in a practical teaching situation with a group of students. Skills that are evaluated are: musical interaction and communication, musical creativity, rhythm skills, singing in tune, polyphonic hearing, use of tools like such as solfa, rhythm names and hand signs.

Ad 3. The candidate submits a master study plan, according to the requirements for the master studies within the Royal Conservatoire.

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<sup>1</sup> The development of a new Kodály-inspired teacher training curriculum framework has been one of the key objectives of the Erasmus+ Strategic Partnership Programme (KA2 call 2016, *The modernisation of music pedagogy practice in Hungary, Holland and Scotland through new innovative ways in the footsteps of Zoltán Kodály*). The curriculum framework was developed by a team of experts working together in this Erasmus partnership programme between the Royal Conservatoire The Hague, the Liszt Academy Budapest and the Royal Conservatoire of Scotland, together with their partner institutions the National Youth Choir of the Netherlands, the Kós Károly primary school in Budapest and the National Youth Choir of Scotland. A shared understanding of the main principles has served as an inspiration to evaluate and design the master curriculum within the national context and in accordance with national and international accreditation requirements.

## PROGRAMME OBJECTIVES

### PROGRAMME OBJECTIVES MASTER OF MUSIC IN MUSIC EDUCATION

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

#### **A. Practical (skills-based) outcomes**

- 2.A.1. Realise instrumental or vocal teaching and learning education to a level of high quality both musically and pedagogically.
- 2.A.2. Demonstrate a musical expertise and artistry and the ability to communicate this with learners.
- 2.A.3. Recognise and identify characteristics and needs of contexts and individual learners, and exhibit the ability to differentiate and facilitate activities accordingly.
- 2.A.4. Create adequate learning environments based upon a coherent artistic, musical and pedagogical vision with the perspective on the musical and creative development of the learner.
- 2.A.5. Demonstrate ability to create, realise and express your own artistic and educational concepts.
- 2.A.6. Play a leading role in collaborative activities.
- 2.A.7. Have evidence ability to develop, research and evaluate ideas, concepts and processes within your own teaching practice.
- 2.A.8. Exhibit competence in technological utilisation and application.
- 2.A.9. Exhibit a deep reflective and inquisitive attitude towards your own teaching practice and that of others.
- 2.A.10. Are able to undertake practitioner's research, communicate about this and present the outcomes to specialist and non-specialist audiences.
- 2.A.11. Engage with a significant level of critical self-reflection in relation to your own personal learning style, skills and strategies.
- 2.A.12. Evidence ability to translate theoretical knowledge into practical activities to enable musical learning and creative processes in others.
- 2.A.13. 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.14. In relation to relevant self-identified professional pathways or opportunities, demonstrate sophisticated understanding of the working field, and identify and formulate strategies for developing engagement with them.

#### **B. Theoretical (knowledge-based) outcomes**

- 2.B.1. are able to express your personal values regarding music, musical practices and music education – in particular instrumental/vocal education - which can inspire and shape your professional acting and personal development;
- 2.B.2. Demonstrate sophisticated knowledge of practices, languages, forms, materials, technologies and techniques in music and music education and, as appropriate, related disciplines, and their associated texts, resources and concepts.
- 2.B.3. Have knowledge and understanding of your own role in supporting and/or facilitating instrumental/vocal learning.
- 2.B.4. Appreciate the role, meaning and function of music in people's lives;
- 2.B.5. Have knowledge of a range of resources for teaching and learning and know how to adapt or create materials and/or other tools appropriately.
- 2.B.6. Are able to mark out and recognize core issues in music pedagogy in both theory and practice.
- 2.B.7. Have evidence understanding of a range of investigative techniques, enabling the application of selected approaches to develop, frame, research and evaluate ideas, concepts and processes within the field of instrumental teaching and learning
- 2.B.8. Identify and utilise relevant literature and/or other resources to inform your teaching practice and the development of this.

2.B.9. Understand the essentials of practitioner's research and the relevance of reflection and an inquisitive attitude in education.

2.B.10. Demonstrate a thorough understanding of the role of the musician and instrumental/vocal teacher in contemporary society, researching, engaging with and reflecting upon specific relevant professional working environments and contexts.

**C. Generic outcomes**

2.C.1. Exhibit sophisticated 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 and educational 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 professional development.

2.C.8. Consistently analyse, interrogate, utilise, and respond creatively and appropriately to verbal and/or written feedback, ideas and impetus from others.

2.C.9. Initiate activities or projects, and work with others through interaction or collaboration.

2.C.10. Exhibit appropriate public presentation skills.

2.C.11. Engage with individuals and groups and in relation to both your own, and a wider variety of, cultural contexts.

2.C.12. 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.13. 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.14. Demonstrate a positive attitude towards, willingness to engage and interest in, on-going (life-long) personal and professional development.

## PROGRAMME OBJECTIVES IN MUSIC EDUCATION ACCORDING TO THE KODÁLY CONCEPT

### A. Practical (skills-based) outcomes

- A1. Demonstrate the ability to work with music at a high level in a variety of repertoires and styles reflecting a well-developed musical personality.
- A2. Demonstrate a high level of general musicianship.
- A3. Engage musically in ensembles.
- A4. Explore, apply and challenge research and performing practices, demonstrating depth of specialist knowledge.
- A5. Show evident ability to translate the practical and theoretical knowledge into practical activities.
- A6. Demonstrate the ability to lead and support music learning in an inspirational and meaningful way by creating a constructive and supportive learning environment and by utilising appropriate oral, digital and practical formats.
- A7. Recognise and reflect upon and develop a personal learning style, skills and strategies.

### B. Theoretical (knowledge-based) outcomes

- B1. Demonstrating knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to music education and their associated texts, resources and concepts.
- B2. Exhibit sound knowledge of the theoretical and historical contexts in which music is practiced and presented.
- B3. Exhibit knowledge of musical styles.
- B4. Demonstrate a comprehensive knowledge of repertoire, engagement with new and challenging repertoire and styles.
- B5. Demonstrate the ability to gather and utilise relevant information found within libraries, internet repositories, museums, galleries and other relevant sources.
- B6. Identifying a range of professional working environments and contexts, reflecting on the role of the musician in contemporary society.
- B7. Exhibit familiarity with concepts and practices of pedagogy in particular strategies to motivate and facilitate musical creativity and learning.
- B8. Demonstrate a thorough understanding of pedagogical theories relevant to music education according to the Kodály concept, other musical education philosophies, and their educational contexts.

### C. Generic outcomes

- C1. Acquire analytical and processing skills as well as the ability to pursue these independently.
- C2. Recognise the interrelationship between theory and practice.
- C3. Self-motivation, self-study and self-management skills.
- C4. Adapting previously learned skills to new contexts.
- C5. Develop creative, critical and reflective thinking.
- C6. Project a confident and coherent persona appropriate to context.
- C7. The ability to apply local, national and international perspectives to practical knowledge.
- C8. Engaging with individuals and groups, demonstrating sensitivity to diverse views and perspectives, recognising and responding to the needs of others.
- C9. Exhibit sophisticated and appropriate public presentation skills in all aspects of practice and activity.
- C10. Engaging and sharing information with specialist and non-specialist musicians and audiences across a broad spectrum of society.

## CURRICULUM OVERVIEWS

### CURRICULUM OVERVIEW MASTER OF MUSIC IN MUSIC EDUCATION

code	form	Master Music Education	Year 1	Year 2
		<b>Master of Music 2019-2020</b>		
<b>KC-M-</b>		<b>Music Educational Theories and Didactic Skills</b>		
		Music Pedagogy		
ED-CIVE	g	Concepts of Instrumental and Vocal Education	3	
ED-MDL	g	Musical Development and Education	1	
ED-MLP	g	Processes of Musical Learning	3	
	g	Capita Selecta		3
ED-ME	g / i	Methodics and Didactics	6	6
		Teaching Practising	3	
		Music Psychology	3	
	g	Leading and Guiding	3	
	g	Cultural Philosophy		3
ED-NM	g	New Media		2
		<b>Subtotal</b>	<b>22</b>	<b>14</b>
<b>KC-M-ED-</b>		<b>Artistic Development &amp; Musicianship Skills</b>		
	i	Individual Instrumental or Vocal Tuition	12	12
IC	i	Improvisation and Composition	3	3
		<b>Subtotal</b>	<b>15</b>	<b>15</b>
<b>KC-M-ED-</b>		<b>Professional Preparation</b>		
ED-ST	g	Work Placement	5	5
PS	z	Management Projects and Portfolio	2	2
		<b>Subtotal</b>	<b>7</b>	<b>7</b>
<b>KC-M-ED-</b>		<b>Research</b>		
RMM	g	Research Methodologies in Music Education	2	
MRS	g	Master Research Seminar	1	1
OP	g	Research and Presentation	10	18
		<b>Subtotal</b>	<b>13</b>	<b>19</b>
<b>KC-M-ED-</b>		<b>Electives</b>		
EL	q	Electives	3	5
		<b>Subtotal</b>	<b>3</b>	<b>5</b>
		<b>Total per year</b>	<b>60</b>	<b>60</b>
		<b>Total</b>		<b>120</b>

## CURRICULUM OVERVIEW MASTER OF MUSIC IN MUSIC EDUCATION ACCORDING TO THE KODÁLY CONCEPT

code	Master Music Education According to the Kodály Concept	Year 1	Year 2
	<b>Master of Music 2019-2020</b>		
<b>KC-M-KO- Music Educational Theories and Didactic Skills</b>			
KC	Kodály Concept	9	9
	- other music education methods		
	- school systems and pedagogical philosophies		
RT	Repertoire and Teaching Portfolio	4	4
-	Masterclasses	pm	pm
	<b>Subtotal</b>	<b>13</b>	<b>13</b>
<b>KC-M-KO- Artistic Development &amp; Musicianship Skills</b>			
AM	Aural Skills and Music Theory	9	9
SI	Vocal Skills	4	4
KS	Keyboard Skills	4	4
CH	Choir and Ensemble Singing Skills	6	6
	<b>Subtotal</b>	<b>23</b>	<b>23</b>
<b>KC-M-KO- Professional Preparation</b>			
OI	Observation and Internship	9	9
-	Study Tour	pm	pm
	<b>Subtotal</b>	<b>9</b>	<b>9</b>
<b>KC-M-AL- Research</b>			
TRIP	Introduction to Research in the Arts	1	
-	Master Elective	3	
RD	Musician's Research and Development (supervision, master circle, first year research assessment, individual research + presentation)	11	15
	<b>Subtotal</b>	<b>15</b>	<b>15</b>
<b>Total per year</b>		<b>60</b>	<b>60</b>
<b>Total</b>		<b>120</b>	

## COURSE DESCRIPTIONS MASTER OF MUSIC IN EDUCATION

### MUSIC EDUCATION: MUSIC EDUCATIONAL THEORIES AND DIDACTIC SKILLS

### MUSIC PEDAGOGY: CONCEPTS OF INSTRUMENTAL AND VOCAL EDUCATION

<i>Course title:</i>	<b>Concepts of Instrumental and Vocal Education</b>
Osiris course code:	KC-M-ED-CIVE
Course content:	This course informs on concepts of, music education in general and instrumental and vocal education in particular. It focuses on various conceptual and practical approaches to teaching and learning music and its implications. First it will be argued that all practices have implicitly theories about music and educational processes. Special attention will be given to the relation between theory and practice, subjective educational theories and the context of musical teaching and learning. Secondly opinions about aims and approaches in instrumental and vocal education and the required competencies of instrumental and vocal teachers will be addressed. Finally, examples of research in instrumental and vocal education will be discussed.
Objectives:	At the end of the course, you: <ul style="list-style-type: none"> <li>▪ have gained knowledge of the actual themes and approaches in research of music education;</li> <li>▪ are able to distinguish different concepts, approaches and aims in music education;</li> <li>▪ can find additional information to what has been discussed and present this to others.</li> </ul>
Programme objectives:	
Type of course:	Elective (Compulsory for students Master of Music in Music Education)
Level:	Master I
Duration:	
Prior qualifications/ prerequisites:	
Teachers:	Adri de Vugt; Luc Nijs
Credits:	3 ECTS
Literature:	Swanwick, K. (1986) In praise of Theory, does it matter what we think? In: Music, Mind and Education, London: Routledge (pp. 6 – 18) Kelchtermans, G. (2014) Stories Making Sense. Teacher Development from a Narrative-Biographical, in: De Baets, T., Buchborn, T., International Perspectives on Music Education: The Reflective Music Teacher, Innsbruck, Helbling (p. 71 – 83) Bowman, W. (2012) Music's place in education, in: McPherson, G. & Welch, G.: Oxford Handbook of Music Education Vol. 1, Oxford: Oxford University Press, p. 21 – 39 Hallam, S.,Bautista, A. (2012) Processes of Instrumental Learning: The Development of Musical Expertise, in: McPherson, G., Welch, G. (Eds.) Oxford Handbook of Music Education. Volume 1. Oxford: Oxford University Press (pp. 658 – 676) Creech, A., Gaunt, H. The Changing Face of Individual Instrumental

	<p>Tuition: Value, Purpose and Potential, in: McPherson, G., Welch, G. (Eds.) Oxford Handbook of Music Education. Volume 1. Oxford: Oxford University Press (pp. 694 –711)</p> <p>Koopman, C.; Smit, N.; Vugt, A. de; Deneer, P.; Ouden, J. den (2007) Focus on practice-relationships between lessons on the primary instrument and individual practice in conservatoire education, in: Music Education Research, 9: 3, 373 – 379</p> <p>Hennessy, S., Malmberg, I., Niermann, F., de Vugt, A. (2013) Learning Outcomes, Music Teacher Training for Specialists and Generalists, in: A. de Vugt &amp; I. Malmberg, Artistry, European perspectives on music education II, Innsbruck: Helbling (p. 259 – 281)</p>
Work form:	Group lesson
Assessment:	Paper + Presentation. Students choose an academic article related to one of the topics that has been discussed during the course. They write a paper with a reflective perspective and prepare a short presentation. Attendance results 80%.
Grading system:	Pass/fail
Language:	English
Schedule, time, venue:	September – December 2019
Information:	Adri de Vugt ( <a href="mailto:a.devugt@koncon.nl">a.devugt@koncon.nl</a> )

## MUSIC PEDAGOGY: MUSICAL DEVELOPMENT AND EDUCATION

<i>Course title:</i>	<b>Musical Development and Education</b>
Osiris course code:	KC-M-ED-MDL
Course content:	This course is introducing concepts of (musical) development and education. It informs on (music) developmental psychological aspects and addresses issues like potential and talent, measurement, influence of parents – peers and teachers, creativity and concepts of musicality. The issues will be discussed in relation to the practice of music education.
Objectives:	At the end of the course, you: <ul style="list-style-type: none"> <li>▪ are able to comprehend literature concerned with theories of (musical) development can explain the essentials;</li> <li>▪ are able connect data derived from observations to the studied literature;</li> <li>▪ have a theoretical insight in the relevant aspects of musical development and education and the practical implications</li> </ul>
Programme objectives:	
Type of course:	Compulsory
Level:	Master I
Duration:	
Prior qualifications/ prerequisites:	
Teachers:	Adri de Vugt; Paul Deneer
Credits:	1 ECTS
Literature:	Penn, H. (2008) Understanding Early Childhood. Issues and controversies. Maidenhead: Open University Press, Maidenhead Hargreaves, D., Lamont, A. (2017) The psychology of musical development. Cambridge: Cambridge University Press (p. 14 – 57). G. McPherson (Ed.) The Child as Musician. A Handbook of musical development. Oxford: Oxford University Press Biesta, G. (2012) Giving Teaching Back to Education: Responding to the Disappearance of the Teacher, in Phenomenology & Practice, Volume 6 (2012), No. 2, pp. 35 – 49
Work form:	Group lesson
Assessment:	At the end of the course a paper (approx. 3 pages) has to be written concerning on of the presented issues and the implications for practice. Criteria include quality of formulation, coherence, accuracy, critical reflection. Attendance results 80%
Grading system:	Pass/fail
Language:	English
Schedule, time, venue:	January – April 2020
Information:	Adri de Vugt ( <a href="mailto:a.devugt@koncon.nl">a.devugt@koncon.nl</a> )

## MUSIC PEDAGOGY: PROCESSES OF MUSICAL LEARNING

<i>Course title:</i>	<b>Processes of Musical Learning</b>
Osiris course code:	KC-M-ED-MLP
Course content:	This course focusses on the specific characteristics of music learning. Besides a theoretical framework, the practical implications and applications will be discussed. First some general concepts of learning and teaching are discussed. After this two particular aspects of music learning will be addressed: aural learning processes and motoric learning.
Objectives:	At the end of the course, you: <ul style="list-style-type: none"> <li>▪ are able to comprehend literature concerned with theories of musical learning and can explain the essentials;</li> <li>▪ are able connect data derived from observations to the studied literature;</li> <li>▪ have a theoretical insight in the relevant aspects of musical learning and teaching and the practical implications;</li> <li>▪ are able to present your findings concerned with the studied issues in a written form.</li> </ul>
Programme objectives:	
Type of course:	Elective (Compulsory for students Master of Music in Music Education)
Level:	Master I
Duration:	
Prior qualifications/ prerequisites:	
Teachers:	Adri de Vugt, Suzanne Konings, Bastiaan van der Waals
Credits:	3 ECTS
Literature:	<p>Hallam, S. (1998) <i>Instrumental teaching</i>, Heinemann, Oxford.</p> <p>Hargreaves, D., Miell, D., MacDonald, R. (2012) <i>Musical imaginations, multidisciplinary perspectives on creativity, performance and perception</i></p> <p>Biesta, G. (2012) Giving Teaching Back to Education: Responding to the Disappearance of the Teacher, in: <i>Phenomenology &amp; Practice</i>, Volume 6, No. 2, pp. 35-49</p> <p>Simons, R.J. Linden, J. van der, Duffy, T. (2000) <i>New learning</i>, Kluwer</p> <p>Wulf, G. (2007). <i>Attention and Motor Skill Learning</i>. Champaign: Human Kinetics Publishers.</p> <p>Wulf, G. and Mornell, A. (2008). <i>Insights about practice from the perspective of motor learning: a review</i>. Music Performance Research, volume 2, 1-25</p> <p>Dauids, K., Button, C. and Bennett, S. (2008). <i>Dynamics of Skill Acquisition: a constraints-led approach</i>. Champaign: Human Kinetics Publishers.</p> <p>Thorndike, E.L. (1927). <i>The law of effect</i>. American Journal of Psychology, 39, 212-222.</p> <p>Bernstein, N.A. (1967). <i>The Coordination and Regulation of Movements</i>. Oxford: Pergamon.</p> <p>Todorov, E. and Jordan, M.I. (2002). <i>Optimal feedback control as a theory of motor coordination</i>. Nature, volume 5 no. 11, 1226-1235.</p> <p>Cranenburgh, dr. B. van and Mulder, dr. Th. (1986). <i>Van contractie naar actie</i>. Houten/Diegem: Bohn Stafleu van Loghum.</p> <p>Cranenburgh, dr. B. van (1997). <i>Neurowetenschappen, een overzicht</i>. Maarssen: Elsevier/de Tijdstroom.</p> <p>Klashorst, G.O. van de (2002). <i>The disposition of the musician</i>. Amsterdam: Broekmans &amp; van Poppel.</p>

Work form:	Group lesson
Assessment:	Presentation of practical examples from teaching and learning practice in relation to the studied literature. Attendance results 80%
Grading system:	Pass/fail
Language:	English
Schedule, time, venue:	March – June 2020
Information:	Adri de Vugt ( <a href="mailto:a.devugt@koncon.nl">a.devugt@koncon.nl</a> )

## MUSIC PEDAGOGY: CAPITA SELECTA

<i>Course title:</i>	<b>Music Pedagogy: Capita Selecta</b>
Osiris course code:	
Course content:	This course focusses on particular academic resources that are related to the topics students are researching themselves. The literature to be discussed will be selected on the basis of the research areas where students are working on. You will thus benefit from the explanation and discussions of articles at the very core of your own research. Furthermore, you will broaden your knowledge in fields that are studied by others or that has not been addressed in previous courses. The course will address as well academic writing and presentation skills.
Objectives:	At the end of the course, you: <ul style="list-style-type: none"> <li>▪ are able to comprehend literature on topics within your own research interest and topics researched by fellow students;</li> <li>▪ are able to relate presented and discussed articles to your own research;</li> <li>▪ are able to present conclusions and discussion points in an oral form.</li> </ul>
Programme objectives:	
Type of course:	Compulsory
Level:	Master II
Duration:	
Prior qualifications/ prerequisites:	
Teachers:	Adri de Vugt
Credits:	3 ECTS
Literature:	Selection of articles decided on the basis of research areas students are working on.
Work form:	Group lesson
Assessment:	You bring in articles of your own choice and that are relevant for your own research. You prepare both a presentation and a discussion with your peers. Attendance results 80%.
Grading system:	Pass/fail
Language:	English
Schedule, time, venue:	September 2019 – December 2019
Information:	Adri de Vugt ( <a href="mailto:a.devugt@koncon.nl">a.devugt@koncon.nl</a> )

## METHODICS AND DIDACTICS

<i>Course title:</i>	<b>Methodics and Didactics</b>
Osiris course code:	KC-M-ED-ME
Course content:	This course is contributing to the development of practical knowledge and skills regarding teaching a specific instrument or vocals in different kinds of settings. The content of this course relates to the instrument and/or general music education, depending on the focus of student's study. The topics of the course are chosen to enable you to specialise into a specific area of music education. The knowledge and skills acquired in the preceding Bachelor stage are both deepened and widened. The content of the course can be adjusted to support your research.
Objectives:	At the end of the course, you: <ul style="list-style-type: none"> <li>▪ show to have a practical knowledge on an advanced level of teaching and learning a specific instrument or musical area;</li> <li>▪ are able to discuss and share this knowledge on the level of experts;</li> <li>▪ show to have an overview of the current workfield of instrumental/musical education and the pedagogical developments which are taking place in it;</li> <li>▪ show to have knowledge and skills which qualifies you as a specialist in a specific area of instrumental/musical education.</li> </ul>
Programme objectives:	
Type of course:	Compulsory
Level:	Master I and master II
Duration:	
Prior qualifications/ prerequisites:	
Teachers:	Wieke Karsten, variable
Credits:	6 ECTS per academic year
Literature:	
Work form:	Group lesson or individual lesson
Assessment:	Report on teaching activities and analysis of three videotaped lessons. Individual and group assignments and presentations on methodical and didactical issues. Attendance results 80%.
Grading system:	Qualifying results
Language:	English
Schedule, time, venue:	September 2019– June 2020; time to be agreed with the teacher
Information:	Adri de Vugt ( <a href="mailto:a.devugt@koncon.nl">a.devugt@koncon.nl</a> )

## TEACHING PRACTISING

<i>Course title:</i>	<b>Teaching Practising</b>
Osiris course code:	
Course content:	The main activity of a musician is practice. This module focuses on how to teach practising. The seminars consist of information and exercises designed to explore the following topics: mind-set and conditions for practising, practice methods and strategies, attentional focus for learning and performance, self-regulated practice and preparing performances. The aim is that you will be able to teach young musicians to be able to work with goals, to be confident and intrinsically motivated and to approach practising in an exploratory way. The course will include lectures, exercises and group discussion.
Objectives:	At the end of the course, you: <ul style="list-style-type: none"> <li>▪ have knowledge of methods and strategies that are important for practising;</li> <li>▪ have experienced your own way of explorative and self-reflective practising;</li> <li>▪ are able to apply methods and strategies that include exploration and self-reflection in a teaching context.</li> </ul>
Programme objectives:	
Type of course:	Elective (Compulsory for master's students in Music Education) Maximum 10 students
Level:	Master I
Duration:	
Prior qualifications/ prerequisites:	
Teachers:	Susan Williams
Credits:	3 ECTS
Literature:	Williams, S. (2017) Quality Practice. A musicians guide. Other materials to be handed out.
Work form:	Group lesson, seminars
Assessment:	Individual application assignments. Attendance results 80%
Grading system:	Pass/fail
Language:	English
Schedule, time, venue:	September 2019 – May 2020
Information:	Adri de Vugt ( <a href="mailto:a.devugt@koncon.nl">a.devugt@koncon.nl</a> )

## MUSIC PSYCHOLOGY

<b>Course title:</b>	<b>Music Psychology</b>
Osiris course code:	
Course content:	<p>In this course several aspects of musical behaviour will be explained and discussed. It will focus on what music psychology says about how music is perceived, memorized, experienced, created or performed. Firstly, the music listener is considered. A human being is born with several musical skills. This innate musicality affords him to enjoy music and implicitly understands music. Through exposure to music in one's own culture, innate skills are developed as very effective and selective skills. We will look at how we perceive musical parameters as loudness and pitch. We will address as well issues of musical cognition like: How do we memorize music? How do we create expectations based on tonality or beat induction? Further, we will discuss how we feel specific emotions when listening to music, or why music has the power to bring us in a specific mood. E.g. why is it that minor chords often evoke a sad mood, compared to major chords that are more experienced as happy sounds?</p> <p>Secondly, the psychology of playing music is discussed. What is expertise and what is needed to achieve it? What happens in our brain when we learn to play an instrument? Which psychological processes take place simultaneously when we make music? How are we able to play in time and with other musicians?</p> <p>Finally, we will look at the effects and importance of (formal) training and practice.</p>
Objectives:	<p>At the end of the course you:</p> <ul style="list-style-type: none"> <li>▪ have knowledge of the main and actual themes and approaches in music psychology</li> <li>▪ are able to explain music psychological processes in both listener and musician</li> <li>▪ are able to explain the implications of music psychological processes for music education.</li> </ul>
Programme objectives:	
Type of course:	Elective (Compulsory for students Master of Music in Music Education)
Level:	Master I
Duration:	
Prior qualifications/ prerequisites:	
Teachers:	Mathias Moors
Credits:	3 ECTS
Literature:	<p>Deutsch, D. (2013). <i>The Psychology of Music</i>. San Diego: Academic Press.</p> <p>Hallam, Cross, &amp; Thaut (2008). <i>The Oxford Handbook of Music Psychology</i>. Oxford: Oxford University Press.</p> <p>Hargreaves, D., &amp; Lamont, A. (2017). <i>The Psychology of Musical Development</i>. Cambridge: Cambridge University Press.</p> <p>Honing, H. (2013). <i>Musical Cognition. A Science of Listening</i>. New Brunswick, N.J.: Transaction Publishers.</p> <p>Levitin, D. J. (2006). <i>This Is Your Brain on Music: The Science of a Human Obsession</i>. New York: Dutton.</p>

	<p>Margulis, E. H. (2013). <i>On Repeat: How Music Plays With The Mind</i>. New York, N.Y.: Oxford University Press.</p> <p>Thompson, W. F. (2009). <i>Music, Thought, and Feeling: Understanding the Psychology of Music</i>. New York, N.Y.: Oxford University Press.</p>
Work form:	Group lesson
Assessment:	Written examination on knowledge and understanding. Attendance results 80%
Grading system:	Pass/fail
Language:	English
Schedule, time, venue:	December 2019 – April 2020
Information:	Adri de Vugt ( <a href="mailto:a.devugt@koncon.nl">a.devugt@koncon.nl</a> )

## LEADING AND GUIDING

<i>Course title:</i>	<b>Leading and Guiding</b>
Osiris course code:	
Course content:	<p>This module introduces you skills and knowledge necessary to be a competent workshop/laboratory practitioner and creative leader. It gives you the opportunity as an ensemble member to explore the combined role of composer, leader and performer within a creative, participatory workshop environment. You are expected to engage convincingly in all the following activities as a professional practitioner:</p> <p>Voice, body and percussion work; coordination and communication;          Improvisation as a group, generic activity; developing your own musical voice within the group; organically building on the ideas of peer group members;          Group composition skills; conceiving and creating ideas within a collaborative environment;          The psychology of leadership; the different levels of facilitating and guiding within a team; leading and being lead.</p>
Objectives:	<p>At the end of the course, you able to:</p> <ul style="list-style-type: none"> <li>▪ demonstrate an understanding of and capacity for music-based activity in a variety of ensemble performance contexts and in facilitating group creative work, within exclusively musical contexts and in cross-arts and community situations;</li> <li>▪ demonstrate skills of leadership and an authentic musical voice in relation to the facilitation of ensemble and/or group participation in specialist and non-specialist environments;</li> <li>▪ through the use of your imagination, intuition and emotional understanding, to demonstrate an ability to make decisions in a variety of contexts and situations;</li> <li>▪ demonstrate effective communication and social skills for working with others on joint projects as well as being able to lead, negotiate with and organize others;</li> <li>▪ take a supporting/guiding role as well as a leadership role within collaborative ensemble activities;</li> <li>▪ demonstrate an ability to engage with a variety of musical styles and genres, and use improvisation as a tool in creative workshop settings;</li> <li>▪ engage with the wider creative world and to translate non-musical ideas into music making contexts;</li> <li>▪ continuously renew and develop your knowledge of relevant music workshop material as well as skills such as rehearsing, practicing and interpreting.</li> </ul>
Programme objectives:	
Type of course:	Compulsory
Level:	Master I
Duration:	
Prior qualifications/ prerequisites:	
Teachers:	Renee Jonker, guest teachers
Credits:	3 ECTS

Literature:	<p>Animarts, 'The Art of Animateur: An investigation into the skills and insights required of artists to work effectively in schools and communities', London International Festival of Theatre, 2003.</p> <p>Green, L., 'How popular musicians learn: A way ahead for Music Education', Ashgate, 2002.</p> <p>Odam, G., N. Bannan, 'Lifelong Learning for Musicians: The place of mentoring', Prince Claus Conservatoire and Royal Conservatoire The Hague, 2005.</p> <p>Robinson, K., 'Out of our minds – Learning to be a Creative', Capstone – Oxford, 2001.</p> <p>Small, C., 'Music, Society and Education', Wesleyan University Press, 1996.</p> <p>Booth E., 'The Music Teaching Artist's Bible', Oxford University Press New York, 2009.</p>
Work form:	Laboratory, projects settings, creative workshops, individual study
Assessment:	Attendance results (80%) + Assessment methods may vary and could include 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.
Grading system:	Pass/fail
Language:	English
Schedule, time, venue:	September – November 2019
Information:	Adri de Vugt ( <a href="mailto:a.devugt@koncon.nl">a.devugt@koncon.nl</a> )

## CULTURAL PHILOSOPHY

<i>Course title:</i>	<b>Cultural Philosophy: tracing music traditions and their fragmentation in contemporary society.</b>
Osiris course code:	
Course content:	<p>As musical barriers are crumbling, we need to enlarge the perspectives through which we look and think about music. It is crucial in our times to perceive music practices in a larger cultural horizon. Professionals in the music sector (composers, performers, educators etc.) therefore need to have insights into the major themes that are debated today in the music field and to understand their underlying ideologies and their political and social implications.</p> <p>In this course you discover how fundamental questions of Aesthetics and Musicology regarding musical meaning reappear in different cultural contexts. Rearticulated in authenticity, identity ownership, originality, event and gesture, these questions present themselves as: Whose music are you playing? Where does this music happen? Why, for whom and how? We will proceed by means of the introductory reading of: "Music. A very short introduction" (Cook, N.). This text will serve as a platform to deepen our investigation of these questions which will be individually explored and analysed by reading other relevant literature from contemporary philosophers, musicologists, and art critics. This debate we will allow us to broaden theoretical perspectives on music practice.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to critically discuss the major themes and understand the dominant positions in the debates on music culture in contemporary society;</li> <li>▪ have deepened your acquaintance with conceptual tools for self- reflection on your practice as teacher and performer;</li> <li>▪ are able to read and disentangle contemporary literature concerned with cultural studies;</li> <li>▪ have developed a sensibility for interdisciplinary work.</li> </ul>
Programme objectives:	
Type of course:	Elective (Compulsory for master's students in Music Education)
Level:	Master II
Duration:	
Prior qualifications/ prerequisites:	
Teachers:	Cristiano Viviani, Tom Dommissie
Credits:	3 ECTS
Literature:	<p>Adorno, T. W., Horkheimer, M., Dialectic of Enlightenment (Extracts)  Benjamin, W., The work of art in the age of mechanical reproduction (Extracts)  Cook, N., Music - A very short introduction : Musical Values, Back to Beethoven, A state of Crisis? An Imaginary Object, A Matter of Representation, Music and the Academy  Danto, A., From Aesthetics to Art - Criticism and Back  Eco, U., The Poetics of the Open Work (Extracts)  Goehr, L., The imaginary Museum of Musical Works (Extracts)  Kramer, L., Classical Music and its Values  Russolo, L., The Art of Noises, Futurist Manifesto  Small C., Musicking - The Meanings of Performing and Listening - A Lecture</p>

Work form:	Lectures, group discussions, reading assignment.
Assessment:	Oral exam of 30 minutes comprising of two components [1] two specific questions on all the provided articles & one general question on the subjects discussed in the class (50%) [2] a presentation, argumentation and critical discussion of an individually chosen article from the provided list (50%). Attendance results 80%.
Grading system:	Qualification
Language:	English
Schedule, time, venue:	September – December
Information:	Adri de Vugt ( <a href="mailto:a.devugt@koncon.nl">a.devugt@koncon.nl</a> )

## NEW MEDIA

<i>Course title:</i>	<b>New Media</b>
Osiris course code:	KC-M-ED-NM
Course content:	<p>New media have 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 creators and performers as with consumers.</p> <p>New generations are familiarizing themselves with music and technology at a much faster rate than those who provide their education. This development means that we have to adjust our view of music education, and have to acquire additional skills. But technologies are not only tools. They can as well help to rethink shape theories and practices of music education.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>▪ have an understanding of media devices and technology and their use;</li> <li>▪ have an understanding of the various software applications and their use in musical context;</li> <li>▪ have gained 'hands on' experience via exercises with music software;</li> <li>▪ have developed a deeper insight in what New Media and technology is and how they might use it in your own teachings as well as performances.</li> </ul>
Programme objectives:	
Type of course:	Compulsory
Level:	Master II
Duration:	
Prior qualifications/ prerequisites:	
Teachers:	Luc Nijs
Credits:	2 ECTS
Literature:	To be hand out
Work form:	
Assessment:	During the meetings practical assignments has to be carried out. In a final assignment students prove to be able to apply skills and knowledge which has been offered during the course. Attendance results 80%
Grading system:	Qualifying results
Language:	English
Schedule, time, venue:	January – February 2020
Information:	Adri de Vugt ( <a href="mailto:a.devugt@koncon.nl">a.devugt@koncon.nl</a> )

## ARTISTIC DEVELOPMENT & MUSICIANSHIP SKILLS

### INDIVIDUAL INSTRUMENTAL OR VOCAL TUITION

<i>Course title:</i>	<b>Individual Instrumental or Vocal Tuition</b>
Osiris course code:	KC-M-ED-AO
Course content:	To teach music musically means that teachers need to have high musical skill and understand subject matter deeply and flexibly so they can stimulate, inspire and support students' musical learning. Furthermore their musical expertise should be clearly visible in the way of teaching. Music teachers need to maintain and develop their musical skills and be flexible in musical repertoire and musical approaches they use in their educational work.
Objectives:	At the end of the course, you: <ul style="list-style-type: none"> <li>▪ show to have maintained and/or expanded the musical skills previously acquired;</li> <li>▪ show to have musical flexibility and depth which serves as basis for teaching on an excellent level;</li> <li>▪ are able to give a public musical performance that includes music educational aspects.</li> </ul>
Programme objectives:	
Type of course:	Compulsory
Level:	Master I and master II
Duration:	
Prior qualifications/ prerequisites:	
Teachers:	variable
Credits:	12 ECTS per academic year
Literature:	
Work form:	Individual lesson
Assessment:	You have to give a recital at the end of each year. This recital, in the second year open to public, is showing the musical and artistic expertise. However, it should include educational elements such as communication with the audience, including pupils, repertoire or skills that reflect e.g. related to the research project.
Grading system:	Qualifying results
Language:	English
Schedule, time, venue:	0,5 LE based on a weekly lesson
Information:	Adri de Vugt ( <a href="mailto:a.devugt@koncon.nl">a.devugt@koncon.nl</a> )

## IMPROVISATION AND COMPOSITION

<i>Course title:</i>	<b>Improvisation and Composition</b>
Osiris course code:	KC-M-ED-IC
Course content:	This course is contributing to artistic and musical development. It focuses on music creative processes like improvising and composing. The course develops your own creative skills and attitude but gives tools for working on creative processes in music educational settings as well.
Objectives:	<p>At the end of the course you:</p> <ul style="list-style-type: none"> <li>▪ are showing the result of the process by composing a small framework for the group in which as many improvisational aspects as possible can be exposed;</li> <li>▪ are able to create compositions for educational settings;</li> <li>▪ are able to show flexibility and creativity to rearrange existing compositions according to the musical setting in different situations;</li> <li>▪ are able to handle and deal with 'instant composing';</li> <li>▪ can deal with the basic principles of modal improvisation, fundamental harmonic improvisation and free improvisation.</li> </ul>
Programme objectives:	
Type of course:	Compulsory
Level:	Master I and master II
Duration:	
Prior qualifications/ prerequisites:	
Teachers:	Rolf Delfos, Cristiano Viviani
Credits:	3 ECTS per academic year
Literature:	
Work form:	Group lesson
Assessment:	At the end of each year you have to present as a group your compositions and improvisations in a recital. The assessment includes criteria relating to group work, process, creativity, application of basic principles. Furthermore, you present a collection of material (bag of tricks). Attendance results 80%.
Grading system:	Qualifying results
Language:	English
Schedule, time, venue:	September 2019 – June 2020
Information:	Adri de Vugt ( <a href="mailto:a.devugt@koncon.nl">a.devugt@koncon.nl</a> )

## PROFESSIONAL PREPARATION

### WORK PLACEMENT

<i>Course title:</i>	<b>Work placement</b>
Osiris course code:	
Course content:	Becoming a professional music educator or pedagogue means to become able to apply knowledge and skills in a practical context. This context might be a teaching situation such as a school, or a policy or research task at an music or art centre. As you might already have a professional position, your work placement may be covered by this.
Objectives:	At the end of the course, you: <ul style="list-style-type: none"><li>▪ are able to apply knowledge and skills acquired in your study into practice situations;</li><li>▪ show to act on an advanced/master level;</li><li>▪ are able to reflect on your own profession,</li></ul>
Programme objectives:	
Type of course:	Compulsory
Level:	Master I and master II
Duration:	
Prior qualifications/ prerequisites:	
Teachers:	
Credits:	5 ECTS per academic year
Literature:	
Work form:	Depends on the kind of work. This can be classroom teaching, policy development work, individual teaching, carrying out a project, etc.
Assessment:	A report on the activities carried out has to be handed in. Depending on the work placement, a representative of the institute concerned might be consulted. Criteria include level of content, practical skills and level of reflection, sufficient amount of hours.
Grading system:	Qualifying results
Language:	English
Schedule, time, venue:	Variable
Information:	Adri de Vugt ( <a href="mailto:a.devugt@koncon.nl">a.devugt@koncon.nl</a> )

## MANAGEMENT PROJECTS AND PORTFOLIO

<i>Course title:</i>	<b>Management Projects and Portfolio</b>
Osiris course code:	
Course content:	A student portfolio is a compilation of academic work and other educational material assembled for the purpose of evaluating coursework quality, learning progress, and academic achievement; helping students reflect on their academic goals and progress as learners; and creating a lasting archive of academic work products, accomplishments, and other documentation. Portfolios come in many forms, from printed documentation to online digital archives or student-created websites, and can include content such as student-created videos, teaching material and PowerPoint presentation.
Objectives:	At the end of the course, you: <ul style="list-style-type: none"> <li>▪ are able to describe all the relevant activities that have not been assessed in the frame of the set curriculum. It might include extracurricular activities.</li> <li>▪ are able to evaluate your own learning progress and professional development;</li> <li>▪ are able to present yourself by academic work products, accomplishments, and other documentation</li> </ul>
Programme objectives:	
Type of course:	Compulsory
Level:	Master
Duration:	Master I and master II
Prior qualifications/ prerequisites:	
Teachers:	-
Credits:	2 ECTS per academic year
Literature:	
Work form:	Individual work
Assessment:	At the end of each year you have to hand in your portfolio. The material should meet the objectives as described above.
Grading system:	Pass/fail
Language:	English
Schedule, time, venue:	September - June
Information:	Adri de Vugt ( <a href="mailto:a.devugt@koncon.nl">a.devugt@koncon.nl</a> )

## RESEARCH

### RESEARCH METHOLOGIES IN MUSIC EDUCATION

<i>Course title:</i>	<b>Research Methodologies in Music Education</b>
Osiris course code:	KC-M-ED-RMM
Course content:	<p>This course introduces the student to the phenomenon of 'research' in the master programme. This research is strongly connected to the main subject of the student. The research questions derive from the student's musical and educational practice, the research method is practice-oriented, e.g. by action research describing the development as a reflective music educator or by the development of educational material. During the course there will be discussed these issues, in order to prepare the student to develop his or her own research project in the master programme.</p> <p>Next to this course there will be a series of lectures on research in the arts, Introduction to Research in the Arts. The lectures will cover a range of different types of research, giving students the opportunity to discover which type of research is most suitable, as well as introducing to the various methods of documenting and presenting research. Furthermore, students will receive an introduction to the use of the Research Catalogue through a series of workshops. The Research Catalogue is an international database for the documentation and publication of artistic research, and is used to document and present research.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"><li>▪ are able to demonstrate an understanding of what research in the master programme of the conservatoire comprises within a music educational dimension;</li><li>▪ are able to demonstrate skills of formulating a preliminary research proposal.</li></ul>
Programme objectives:	
Type of course:	Compulsory
Level:	Master I
Duration:	
Prior qualifications/ prerequisites:	
Teachers:	Mathias Moors, Kathryn Cock, Paul Craenen, Casper Schippers
Credits:	2 ECTS
Literature:	Relevant literature will be distributed during the course
Work form:	Seminar and individual study
Assessment:	Attendance results (80%) and reporting on the progress of designing the research. In January (1st year) a written research proposal has to be handed in. By the end of June (1st year) the methodology chapter of the thesis has to be handed in.
Grading system:	Pass/fail
Language:	English
Schedule, time, venue:	
Information:	Adri de Vugt ( <a href="mailto:a.devugt@koncon.nl">a.devugt@koncon.nl</a> )

## MASTER RESEARCH SEMINAR

<i>Course title:</i>	<b>Master Research Seminar</b>
Osiris course code:	KC-M-ED-MRS
Course content:	This seminar is organized by the Master programs in Music Education of the Royal Conservatoire and LUCA School of Arts (Leuven, BE) and focuses on 'Practitioner Research in Music Education'. Practitioner research is used as an umbrella term for research-based activities undertaken that implies that practitioners develop (their own) practice by doing research. It also aims at "improving rather than proving" as an approach to research. It is not simply about checking what works, a good research methodology is of great importance. Students of both institutes meet to exchange and reflect on practitioner research in music education, both regarding instrumental and vocal teaching as music education in schools. They will present their progress in their own research and will give each other feedback. The seminar takes place at LUCA School of Arts, Leuven and will be led by Adri de Vugt and Mathias Moors. There will be also other teachers from both institutes be involved. There is as well a central role for a special guest teacher, often a well-known expert in the field of music education. The program includes musical activities as well.
Objectives:	At the end of the course, you: <ul style="list-style-type: none"> <li>▪ are able to communicate your own research progress to fellow students;</li> <li>▪ are able to contribute to and give feedback on the research strategies of fellow students;</li> <li>▪ have improved your practitioners research skills.</li> </ul>
Programme objectives:	
Type of course:	Compulsory
Level:	Master I and master II
Duration:	
Prior qualifications/ prerequisites:	
Teachers:	Adri de Vugt, Thomas De Baets, Matthias Moors, Tine Castelein, guest teacher t.b.a.
Credits:	1 ECTS per academic year
Literature:	Relevant literature will be distributed prior to the seminar
Work form:	Seminar and individual study
Assessment:	Attendance results (100%)
Grading system:	Pass/fail
Language:	English
Schedule, time, venue:	Venue: LUCA School of Arts
Information:	Adri de Vugt ( <a href="mailto:a.devugt@koncon.nl">a.devugt@koncon.nl</a> )

## RESEARCH AND PRESENTATION

<i>Course title:</i>	<b>Research and Presentation</b>
Osiris course code:	KC-M-ED-OP
Course content:	<p>There are three stages in the research element of the Master of Music programme:</p> <ol style="list-style-type: none"> <li>1. Becoming aware of the problem to be addressed and being able to clearly formulate the research question.</li> <li>2. Developing a research project and selecting a research method.</li> <li>3. Presenting the results of the research to an interested audience, having chosen an appropriate form of presentation and documentation.</li> </ol> <p>Students must write and develop their personal research proposal/research project as soon as possible in the first semester of the first year of the Master programme in consultation with the teacher of their principal subject and the study supervisors (the personal research coach, leaders of the Master Circle). Each of these research projects is concluded and evaluated in its own particular way, but the results of the research must be in some way measurable and the content and level of the research must be capable of assessment. To this end the research components of the Master of Music programme requires the participation in the following three activities:</p> <p><i>Individual coaching:</i> The curriculum provides that every individual student will have a personal research coach for the length of his or her study, beginning from the first year. Students are in principle coached by a teacher with expertise in doing research but they are as well supported by other teachers with specific expertise e.g. in the field of instrumental methodics. Each student has 15 minutes a week, or 60 minutes a month, for personal instruction by the research coach. This represents 15 hours of individual coaching, including preparation, over the entire course of the programme. The method and frequency of coaching is entirely up to the coach and the students, and will differ from one individual to another.</p> <p><i>Master Circle:</i> Every month a Master Circle of first and second-year students meet under the chairmanship of the coordinator of a department. At meetings of the Master Circles the participants discuss the research projects and their progression.</p> <p><i>Individual research and presentation:</i> In order to complete the requirements of the Master of Music programme, each student must successfully undertake an individual research project, and present the findings of this project in a public research presentation as their final exam.</p>
Objectives:	<p>At the end of the research component of the Master of Music programme, you are able to:</p> <ul style="list-style-type: none"> <li>▪ develop a deeper understanding of and insight into theory and practice of music education;</li> <li>▪ act as reflective practitioner in the field of music education with an awareness and capability of teaching music musically and artistically;</li> <li>▪ increase, through the findings of your research, your understanding of the professional environment, and of your own opportunities and possibilities.</li> <li>▪ present the result of your research project to specialist and non- specialist audiences.</li> </ul>
Programme objectives:	
Type of course:	Compulsory
Level:	Master I and master II

Duration:	
Prior qualifications/ prerequisites:	Successful completion of the Bachelor degree with adequate artistic and playing level, and a realistic study plan, the so-called Master Plan. Both students from inside and outside the Royal Conservatoire must pass an entrance exam including an intake interview, demonstrating their insight and motivation for the chosen study and associated elements of the curriculum. In addition a recital is included for students from outside.
Teachers:	Each student will be assigned a research coach and a place in a Master Circle depending on their particular research topic and/or study programme.
Credits:	Year I: 10 ECTS. Year II: 18 ECTS
Literature:	t.b.a.
Work form:	The individual research coaching will occur on a one to one basis. The master circle meetings will take place in the form of a group lesson.
Assessment:	Active participation in and 80% attendance of the Master Circle meetings, regular contact with the assigned research coach. At the presentation, all students are required to demonstrate the following points: <ul style="list-style-type: none"> <li>▪ The relevance of the research for the professional practice of the student. Internal consistency and structure of the presentation.</li> <li>▪ The relationship between the research process and the final presentation.</li> <li>▪ The accuracy of the information presented.</li> <li>▪ The correct handling of the source material.</li> <li>▪ A critical approach.</li> </ul>
Grading system:	Qualifying results
Language:	English
Schedule, time, venue:	
Information:	Adri de Vugt ( <a href="mailto:a.devugt@koncon.nl">a.devugt@koncon.nl</a> )

## ELECTIVES

### MASTER ELECTIVE

<i>Course title:</i>	<b>Master Elective</b>
Course content:	<p>The Master Electives provide you with among other things, an insight into a specific musical subject, research literature 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. Students are encouraged to select an elective that is connected to their chosen research area. The research areas are as follows:</p> <ol style="list-style-type: none"><li>1. Art of Interpretation: historically/contextually informed performance practice</li><li>2. Instruments &amp; Techniques: instrumental design/techniques/acoustics</li><li>3. Music in Public Space: diversity/interculturality/social engagement</li><li>4. Creative Practice: improvisation/composition/experimental practice</li><li>5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice</li><li>6. Musical Training, Performance &amp; Cognition</li><li>7. Aesthetics &amp; Cultural Discourse</li><li>8. Educational Settings</li><li>9. Music Theory &amp; Aural Skills</li></ol> <p>In November you must register via Osiris for one Master Elective that takes place in semester two of your first study year. You will find more information about registration and the course descriptions in the Master Electives Guide 2019-2020 (<a href="http://www.koncon.nl/masterelectives">www.koncon.nl/masterelectives</a> and via <a href="https://intranet.koncon.nl/master">https://intranet.koncon.nl/master</a>).</p>
Schedule, time, venue:	Via ASIMUT ( <a href="https://koncon.asimut.net">https://koncon.asimut.net</a> ) at the beginning of the school year. Any changes will be communicated via ASIMUT (Planning Department) and/or teacher.
Information:	Roos Leeftang, Coordinator Master Research ( <a href="mailto:r.leeftang@koncon.nl">r.leeftang@koncon.nl</a> )

## COURSE DESCRIPTIONS MASTER OF MUSIC – MUSIC EDUCATION ACCORDING TO THE KODÁLY CONCEPT

### MUSIC EDUCATIONAL THEORIES AND DIDACTIC SKILLS

#### THE KODÁLY CONCEPT

- OTHER MUSIC TEACHING METHODS
- SCHOOL SYSTEMS AND PEDAGOGICAL PHILOSOPHIES

<i>Course Title:</i>	<p><b>The Kodály Concept</b></p> <p><b>- other Music Teaching Methods</b></p> <p><b>- school systems and pedagogical philosophies</b></p>
Osiris course code:	
Course content:	<p>During the course of the twentieth century several distinctive approaches/ concepts/ theories/ methods were developed for the teaching of music that had a profound impact not only on the quality of general musical training of professional musicians but on public school music education curricula alike. (Jaques-Dalcroze eurhythmics, Kodály concept, Orff approach, Suzuki method, Gordons music learning theory - referred to as “concepts” further on in this document) These concepts are all based on certain music pedagogical principles that give them an individual character. However the emphasis placed on the need for continuous active music making in the course of musical training is common in all these concepts.</p> <p>Over the course of the past decades these concepts were implemented into practice and as a consequence many efficient teaching techniques were developed in relation with the pedagogical principles inherent in the concept, in relation with the characteristics of the learner and of course in relation with the subject itself, that is music. The systematically compiled collection of teaching techniques developed through these practical experiences are generally referred to as teaching methods. The teaching methods in general refer to both the development of musical skill domains (psychomotor domain) and the acquisition of musical knowledge domains (cognitive domains).</p> <p>Each module will be introduced by an overview of the methodologies and literature in the studied area. Model lessons will be performed and analysed, and students develop their own lesson plans and content, using the provided models. During the two year master study programme there will be four compulsory modules: 1. Beginners 2. Literacy 3. Repertoire 4. Instrumental teaching.</p> <p>The methodology modules will concentrate both on in-school and after-school situations.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>▪ have a professional understanding of, and are able to teach music to children of different ages according to the Kodály philosophy;</li> <li>▪ have a good understanding of the historical and pedagogical background of teaching music;</li> <li>▪ have a detailed understanding of the musical learning process and are able to design music lessons in small and logical steps that lead to high quality music making and musical understanding from the earliest ages;</li> <li>▪ are able to design and teach a curriculum for long term musical learning that may stretch up to 8 years or more.</li> </ul>
Programme objectives:	A5, A6 B1, B5, B6, B7, B8
Type of course:	Compulsory

Level:	Master I and master II
Duration:	
Prior qualifications/ prerequisites:	
Teachers:	Suzanne Konings, Daniel Salbert, guest teachers
Credits:	9ECTS per academic year
Literature:	<p>Ádám, Jenő. 1971. <i>Growing in Music with Movable Do</i>. New York: Pannonius Central Service.</p> <p>Choksy, Lois. 2000. <i>The Kodály Method I – Comprehensive Music Education</i>. New Jersey: Prentice Hall.</p> <p>Choksy, Lois. 1999. <i>The Kodály Method II – Folksong to Masterwork</i>. New Jersey: Prentice-Hall.</p> <p>Choksy, Lois and Abrahamson, Gillespie, Woods and York. 2001. <i>Teaching Music in the Twenty-First Century</i>. New Jersey: Prentice-Hall.</p> <p>Dobszay, László. 2011. <i>The World of Tones – Introduction to Music Literature, part I and II</i>. Kecskemét: Kodály Institute.</p> <p>Elliott, David J. 1995. <i>Music Matters – A New Philosophy of Music Education</i>. New York: Oxford University Press.</p> <p>Forrai, Katalin. 1998. <i>Music in Preschool</i>, translated and adapted by Jean Sinor. Queensland: Clayfield School of Music.</p> <p>Gordon, Edwin. 1980 (2012 ed). <i>Learning Sequences in Music</i>. Chicago: GIA Publications.</p> <p>Houlahan, Micheál and Philip Tacka. 2008. <i>Kodály Today: A Cognitive Approach to Elementary Music Education</i>. New York: Oxford University Press.</p> <p>McPherson, Gary (editor). 2007. <i>The Child as Musician: A Handbook of Musical Development</i>. New York: Oxford University Press.</p> <p>Papp, Zsuzsanne and Spiegel, Marianna. 2016. <i>Solfège in the Classroom</i>. Kodály Institute Kecskemét.</p> <p>Rainbow, Bernarr. 1992. <i>Four Centuries of Music Teaching Manuals 1518-1932</i>. United Kingdom: The Boydell Press.</p> <p>Szönyi, Erzsébet. 1988. <i>Kodály's Principles in Practice</i>. Budapest: Editio Musica Budapest.</p> <p>Vajda, Cecilia. 1974. <i>The Kodály Way to Music, Book 1</i>. England: Halstan &amp; Co.</p> <p>Vajda, Cecilia. 1992. <i>The Kodály Way to Music, Book 2</i>. London: The British Kodály Academy.</p>
Work form:	Group lesson
Assessment:	For each of the two modules students have to present lesson plans in their teaching portfolio, referring to the studied literature and the analysed model lessons.
Grading system:	Pass/fail
Language:	English
Schedule, time, venue:	2 hours per week (90 minutes)
Information:	Suzanne Konings (s.konings@koncon.nl)

## REPERTOIRE AND TEACHING PORTFOLIO

<i>Course title:</i>	<b>Repertoire and Teaching Portfolio</b>
Osiris course code:	
Course content:	<p>The development of age/stage appropriate skill development (including the elements of music along with the development of the singing voice) will depend upon a teacher's ability to create activities that will assist musical learning. The repertoire of 'singing games' is an example of this. Students will be exposed to a large repertoire of activities and will be expected to be able to create their own. They should be aware of how many ways it is possible to train a particular skill and of the range of skills that can be taught through these activities. Singing should be central to any lesson, however it should be acknowledged that rhythmic movement is a highly effective tool in music learning. This, combined with a strong element of play is essential to experiential learning. Most importantly these activities should be joyful and encourage learners to engage with music at an emotional level before conscious learning is done.</p> <p>Students will need to be able analyse repertoire from the point of view of its musical content and its pedagogical value. Students are highly encouraged to collect large amounts of repertoire for teaching during their study years and to be able to sequence this repertory based on music pedagogical criteria. Students will develop awareness in issues relating to the age appropriateness of the teaching repertoire, understand which musical skills can be developed through carefully selected and sequenced repertoire, understand how repertoire is used for preparation, discovery and practice.<sup>2</sup></p> <p>In this practical class activities include the experience with and development of suitable teaching material: song repertoire with games, canons and part songs for different age groups and teaching situations. Teachers and students bring their musical teaching activities to the workshop-lessons and collect the repertoire in their teaching portfolio's. The material is analysed for its musical components and is added to the 'Kodály teaching materials' database: the Kodályhub.<sup>3</sup></p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>▪ have a broad repertoire of music materials and teaching techniques and know how to use these in order to achieve high quality music making;</li> <li>▪ are able to design your own musical activities using a variety of musical repertoire, games and songs;</li> <li>▪ are able to analyse the musical and game material.</li> </ul>
Programme objectives:	A5, A6, A7 B1, B3, B4, B7, B8
Type of course:	Compulsory
Level:	Master I and master II
Duration:	

<sup>2</sup> 'Prepare, Discover, Practice' is the preferred terminology to the more traditional 'Prepare, Present, Practice' in order to encourage a more child centered learning situation.

<sup>3</sup> [www.kodalyhub.com](http://www.kodalyhub.com)

Prior qualifications/ prerequisites:	
Teachers:	Daniel Salbert, Anouk Vinders, guest teachers
Credits:	4 ECTS per academic year
Literature:	t.b.a.
Work form:	Group Lesson
Assessment:	Attendance 90%, developing and submitting content for database (per semester)
Grading system:	Pass/fail
Language:	English
Schedule, time, venue:	1 hour per week (50 minutes), 4 modules of 10 lessons
Information:	Suzanne Konings (s.konings@koncon.nl)

## ARTISTIC DEVELOPMENT AND MUSICIANSHIP SKILLS

### AURAL SKILLS AND MUSIC THEORY

<i>Course title:</i>	<b>Aural Skills and Music Theory</b>
Osiris course code:	
Course content:	<p>Kodály-based musicianship courses are practice-oriented and place strong emphasis on the acquisition of musical skills related to the acquisition of theoretical knowledge and the development of music analytical skills. Musical skills that are developed include the following: expressive singing, active music listening, sense of rhythm, metre and form, melodic hearing (modal, tonal, atonal context), polyphonic skills and harmonic hearing, writing, reading, musical memory, generative musical skills (improvisation, composition), score reading and transposition (vocal and instrumental). The practical work is characterised by a great demand for high artistic standards during the study and final performance of the material. It is essential that the acquired knowledge and skills are all transferred into practical music making carried out with personal artistic responsibility. The assigned material is generally acquired through a series of activities aiming at developing student's musical hearing abilities, mainly singing and/or piano playing. Besides the practical work and the development of musical skills in a complex and intensive way, the study programme of the musicianship classes focuses on the development of analytical skills, both orally and in written format. The musical material selected for the musicianship classes include the master works of classical music literature and a selection of compositions written for pedagogical purposes especially Kodály's own two and three-part singing exercises. Students develop their own practical musicianship skills needed for high quality music teaching to children: stylistic understanding, melodic, polyphonic, harmonic and analytical hearing, musical imagination, singing in tune, improvisation, music reading and writing skills. Students practice their musicianship skills through singing, moving, sing and play, performing different kinds of melodic, harmonic and rhythmic activities in different musical styles and genres (classical, folk, popular, jazz etc.). Techniques used in Kodály music teaching are actively learned: relative solmisation, hand signs and rhythm language.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>▪ show a high level of skills in musicianship and musical literacy;</li> <li>▪ are able to use a highly developed musical personality in your music teaching practice;</li> <li>▪ have knowledge of the methods for learning and teaching musicianship skills.</li> </ul>
Programme objectives:	A1, A2, A3 B1, B2, B3, B4, B7, B8
Type of course:	Compulsory
Level:	Master I and master II
Duration:	
Prior qualifications/ prerequisites:	
Teachers:	Daniel Salbert, Suzanne Konings, Erik Albjerg
Credits:	9 ECTS per academic year

Literature:	<p>Curwen, John. 1891. <i>Tonic Sol-Fa</i>. London: Novello, Ewer and Co.</p> <p>Hegyí, Erzsébet. 1975-1979. <i>Solfège According to the Kodály Concept, volume 1 &amp; 2</i>. Kecskemét: Kodály Institute.</p> <p>Hoffman, Richard. 2009. <i>The Rhythm Book</i>. Franklin, Tennessee: Harpeth River Publishing.</p> <p>Kardos, Pál. 2005. <i>Intonation and Vocal Training in Choir</i>. Kecskemét: Kodály Institute.</p> <p>Kodály, Zoltán. 1972. <i>Choral Method – Revised Edition</i>. London: Boosey &amp; Hawkes.</p> <p>Szönyi, Erzsébet. 1974 (1954). <i>Musical Reading and Writing</i>. Budapest: Editio Musica Budapest.</p>
Work form:	Group lesson
Assessment:	Students perform, write and analyse music showing their musicianship skills: stylistic understanding, melodic, polyphonic, harmonic and analytical hearing, musical imagination, singing in tune, improvisation, music reading and writing skills.
Grading system:	Pass/fail per module
Language:	English
Schedule, time, venue:	2 hours per week (90 minutes)
Information:	Suzanne Konings (s.konings@koncon.nl)

## VOCAL SKILLS

<i>Course title:</i>	<b>Vocal Skills</b>
Osiris course code:	
Course content:	High standard vocal training is an essential subject in Kodály-based music teacher training. Not only does a music teacher need to possess an expressive singing voice but they have to understand the development of the child and adolescent voice. The starting point is the development of the free and natural voice that leads to expressive singing characterised by a sense of direction and energy, beautiful tone colour, rich range of dynamics, fine intonation and clear articulation. Vocal and musicianship skills are developed in harmony in order to ensure that technical obstacles are not in the way of musically adequate performance. Studies in vocal pedagogy focus on how singing works (human anatomy and physiology), and how proper singing technique can be accomplished (breathing, air support, posture, phonation, resonance, diction, articulation, vibrato, coloratura, vocal styles). Technical development and the learning of vocal repertoire are in accordance with students' prior experiences and musical readiness.
Objectives:	At the end of the course, you: <ul style="list-style-type: none"> <li>▪ are able to transfer musical content and musicality by means of your own voice in music teaching situations;</li> <li>▪ are aware of the possibilities of children's voices at certain ages;</li> <li>▪ have a broad knowledge of the musical repertoire.</li> </ul>
Programme objectives:	A1, A2, A3 B3, B4, B7 C9
Type of course:	Compulsory
Level:	Master I and master II
Duration:	0,5 hour per week (25 minutes), 34 lessons per year
Prior qualifications/ prerequisites:	
Teachers:	Irene Verburg, Kees-Jan de Koning
Credits:	4 ECTS per academic year
Literature:	
Work form:	Individual lesson
Assessment:	Presentation of studied repertoire in ensemble and/or individual singing.
Grading system:	Pass/fail
Language:	English
Schedule, time, venue:	
Information:	Suzanne Konings (s.konings@koncon.nl)

## KEYBOARD SKILLS

<i>Course title:</i>	<b>Keyboard Skills</b>
Osiris course code:	
Course content:	Students learn to play keyboard instruments in order to be able to use these skills in music teaching situations. Piano skills are also indispensable in the study of compositions and the development of the sense of harmony. The individual lessons further develop the previously acquired technical skills, stylistic knowledge, the vertical orientation in a musical score, and sight-playing. A fair selection of pieces studied in the piano classes should be performed in front of public (open class, masterclass, students' concert etc.). Score-reading and piano can be combined, depending on the level of the student.
Objectives:	At the end of the course, you: <ul style="list-style-type: none"> <li>▪ are able to transfer musical content and musicality by means of a keyboard instrument in music teaching situations;</li> <li>▪ are aware of the possibilities of using an instrument in a music teaching situation;</li> <li>▪ have a broad knowledge of the musical repertoire.</li> </ul>
Programme objectives:	A1, A2, A3 B3, B4, B7 C9
Type of course:	Compulsory
Level:	Master I and master II
Duration:	0,5 hour per week (25 minutes), 30 lessons per year
Prior qualifications/ prerequisites:	
Teachers:	Jaap Zwart, Bastiaan van der Waals, Wim Voogd, a.o.
Credits:	4 ECTS per academic year
Literature:	Chosen by teacher and student
Work form:	Individual or group lesson with two students
Assessment:	Presentation of studied repertoire in ensemble and/or individual performance.
Grading system:	Pass/fail
Language:	English
Schedule, time, venue:	
Information:	Suzanne Konings (s.konings@koncon.nl)

## CHOIR AND ENSEMBLE SINGING SKILLS

<i>Course title:</i>	<b>Choir and Ensemble Singing Skills (incl. conducting ensemble leading skills)</b>
Osiris course code:	
Course content:	Students and teachers sing in the choir to develop their ensemble singing skills, intonation skills, explore new repertoire, examine the repertoire on possibilities and difficulties and create an artistic performance. Conducting Ensemble leading is approached from an awareness of the impact of conducting gestures on the quality of singing and the understanding of the movement of the music. In addition to these basic principles it is also understood that conducting gestures are representations of the conductor's musical imagination that is developed by systematic musicianship training.
Objectives:	At the end of the course, you: <ul style="list-style-type: none"> <li>▪ show a high level of skills in musicianship and musical literacy;</li> <li>▪ have a broad knowledge of the musical repertoire;</li> <li>▪ can lead a vocal ensemble or class or children's choir in singing.</li> </ul>
Programme objectives:	A1, A2, A3 B3, B4, B7 C9
Type of course:	Compulsory
Level:	Master I and master II
Duration:	
Prior qualifications/ prerequisites:	
Teachers:	Angeliki Ploka, Daniel Salbert
Credits:	6 ECTS per academic year
Literature:	Brouwers, Wilko. 2009. <i>Basiscursus Koordirectie</i> . Annie Bank, Amstelveen. Kardos, Pál. 2005. <i>Intonation and Vocal Training in Choir – Three Studies</i> . Kecskemét: Kodály Institute. Kontra, Zsuzsanna. 1995. <i>Let us Try to Sing Correctly – Training for Singing in Parts</i> . Kecskemét: Kodály Institute.
Work form:	
Assessment:	Attendance 90%, concert
Grading system:	Pass/fail
Language:	English
Schedule, time, venue:	1 hour per week (60 minutes)
Information:	Suzanne Konings (s.konings@koncon.nl)

## PROFESSIONAL PREPARATION

### OBSERVATION AND INTERNSHIP

<i>Course title:</i>	<b>Observation and Internship</b>
Osiris course code:	
Course content:	After the first semester, students will have arranged a music teaching situation where they can regularly practice the things they learn in the courses. This can be classroom music teaching or private after school music teaching to a group of children. The teacher of the course will supervise the students, and will help prepare and discuss their lesson plans. In this central part of the master study students will use their learned skills and knowledge in real time and relevant music teaching situations.
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to teach music to a group of children according to the Kodály philosophy;</li> <li>▪ are able to design and perform music lessons in small and logical steps that lead to high quality music making and musical understanding;</li> <li>▪ are able to transfer musical content and musicality by means of your own voice, and/or your own instrument in music teaching situations;</li> <li>▪ are aware of the possibilities of children’s voices at certain ages and are able to develop children’s singing;</li> <li>▪ are able to use a broad repertoire of music materials and teaching techniques in order to achieve high quality music making;</li> <li>▪ show a professional level of skills in musicianship and musical leadership;</li> <li>▪ are able to initiate and organize work with others in music teaching activities;</li> <li>▪ can act independently and with initiative to meet challenges in the field of music education.</li> </ul>
Programme objectives (Music Education According to the Kodály Concept):	A5, A6, A7 B1, B3, B4, B6, B7, B8 C6, C7, C8, C9
Type of course:	Compulsory
Level:	Master I and master II
Duration:	
Prior qualifications/ prerequisites:	
Teachers:	Anne-Christine Wemekamp
Credits:	9 ECTS per academic year
Literature:	
Work form:	Observing and teaching internship lessons
Assessment:	Reports on at least 20 hours of observed lessons and reports on at least 40 hours of own music teaching per year. Reports consist of lesson plans, videos and reflective comments.
Grading system:	Pass/fail
Language:	English
Schedule, time, venue:	At least 20 hours of observed lessons and reports on at least 40 hours of own music teaching per year

Information:	Suzanne Konings (s.konings@koncon.nl)
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## STUDY TOUR

<i>Course title:</i>	<b>Study Tour</b>
Course content:	A one-week study tour to Budapest and Kecskemét. You visit (primary) schools to observe music lessons and meet the Hungarian music teachers. You also take part in classes by various teachers of the Liszt Academy (Budapest) and Kodály Institute (Kecskemét).
Type of course:	optional
Level:	Master
Credits:	pm
Language:	English
Schedule, time, venue:	t.b.a.
Information:	Suzanne Konings (s.konings@koncon.nl)

## RESEARCH

In the research part of the master's programme students specialise in their own area of interest in music education. They can for example choose to work on translating methodology for singing into instrumental teaching, specialise in working with older beginners, investigate the possibilities of new technologies or develop music education programmes according to the Kodály concept for children with special needs. This part of the study programme meets the requirements of the research guidelines in the Master of Music Handbook of the Royal Conservatoire.

### INTRODUCTION TO RESEARCH IN THE ARTS

<i>M-AL-TRIP</i>	<b>Introduction to Research in the Arts</b>
Osiris course code:	KC-M-AL-TRIP
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, as well as introducing you to the various methods of documenting and presenting your research (which for a number of disciplines is part of the Master Project – please see the Master of Music Handbook). 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?’ will be addressed.</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 (<a href="http://www.researchcatalogue.net">www.researchcatalogue.net</a>) is an international online repository for the documentation and publication of artistic research results, which you will use to document and present your research. At the conclusion of the course, you will need to present your Master Project or research proposal on the Research Catalogue.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to demonstrate an understanding of what research in the master's programme of the conservatoire comprises;</li> <li>▪ show an understanding of the use of source material;</li> <li>▪ show and understanding of the skills required to document your research results;</li> <li>▪ are able to demonstrate skills of formulating a project proposal and abstract;</li> <li>▪ are able to document your project process and results on the Research Catalogue.</li> </ul>
Programme objectives:	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
Type of course:	Compulsory
Level:	Master I
Duration:	5 meetings during the 1st semester + 1 workshop Research Catalogue
Prior qualifications/ Pre-requisites:	-
Teachers:	Kathryn Cok, Paul Craenen, Casper Schipper and others
Credits:	1 ECTS
Work form:	Seminar, individual study and workshops

Assessment:	Attendance results (80%) + a written project proposal and abstract + attendance during 1 workshop Research Catalogue
Grading system:	Pass/fail
Language:	English
Schedule, time, venue:	Via ASIMUT ( <a href="https://koncon.asimut.net">https://koncon.asimut.net</a> ) at the beginning of the school year. Any changes will be communicated via ASIMUT (Planning Department) and/or teacher.
Information:	Roos Leeflang, Coordinator Master Research (r.leeflang@koncon.nl)

## MASTER ELECTIVE

	<b>Master Elective</b>
Course content:	<p>The Master Electives provide you with among other things, an insight into a specific musical subject, research literature 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"> <li>1. Art of Interpretation: historically/contextually informed performance practice</li> <li>2. Instruments &amp; Techniques: instrumental design/techniques/acoustics</li> <li>3. Music in Public Space: diversity/interculturality/social engagement</li> <li>4. Creative Practice: improvisation/composition/experimental practice</li> <li>5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice</li> <li>6. Musical Training, Performance &amp; Cognition</li> <li>7. Aesthetics &amp; Cultural Discourse</li> <li>8. Educational Settings</li> <li>9. Music Theory &amp; Aural Skills</li> </ol> <p>In November you must register via <a href="#">Osiris</a> for one Master Elective that takes place in semester two of your first study year. You will find more information about registration and the course descriptions in the Master Electives Guide 2019-2020 (<a href="http://www.koncon.nl/masterelectives">www.koncon.nl/masterelectives</a> and via <a href="https://intranet.koncon.nl/master">https://intranet.koncon.nl/master</a>).</p>
Schedule, time, venue:	Via ASIMUT ( <a href="https://koncon.asimut.net">https://koncon.asimut.net</a> ) at the beginning of the school year. Any changes will be communicated via ASIMUT (Planning Department) and/or teacher.
Information:	Roos Leeflang, Coordinator Master Research (r.leeflang@koncon.nl)

## MUSICIAN'S RESEARCH AND DEVELOPMENT

<i>M-AL-RD</i>	<b>Musician's Research and Development</b>
Osiris course code:	1st year: KC-M-AL-RD1, 2nd year: KC-M-AL-RD2
Course content:	<p>Research and entrepreneurship training in the master's programme centres on undertaking and completing a research 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 research and when formulating a research question. For certain disciplines, your research project is part of the Master Project – please see the Master of Music Handbook.</p> <p><b>Individual supervising:</b> The curriculum provides that you will have a personal research supervisor in the first year, from the beginning of the second semester up to your project 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 selected from a pool consisting of both teachers whose duties also include research supervision, as well as specialised supervisors. In addition, this supervisor will be knowledgeable in your research area. Both you and your supervisor use the online Research Catalogue as collaborative workspace (<a href="http://www.researchcatalogue.net">www.researchcatalogue.net</a>).</p> <p><b>Master circle:</b> Every month, from the second semester, students will participate in a Master circle of first- and second-year students, under the chairmanship 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 project plans submitted by the first-year students and rework them into practical projects, while the second-year students report on the progress with their own 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.</p> <p>From January 2020 on, pre-presentations for all second-year students will be held in the Master circles. You are required to invite your supervisors to this trial presentation. First-year students will also have the opportunity to present their results at this time.</p> <p>Individual research and presentation: In order to complete the requirements of the Master of Music programme, you must successfully undertake an individual research project (in some cases: part of your 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>Please check the Master of Music Handbook for more information.</p>
Objectives:	<p>At the end of the research component of the Master of Music programme, you:</p> <ul style="list-style-type: none"> <li>▪ have developed a deeper understanding of and insight into music;</li> <li>▪ analyse and solve technical problems and make a conscious choice for a specific artistic concept of your own on the basis of historical or contemporary information;</li> <li>▪ increase, through the findings of your research, your understanding of the professional environment, and of your own opportunities and possibilities;</li> </ul>

	<ul style="list-style-type: none"> <li>▪ formulate judgments on the basis of information and link these judgements to reflection on artistic and, where relevant, social and ethical responsibilities.</li> <li>▪ are able to present the result of your research project to specialist and non-specialist audiences.</li> </ul>
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 Master Circle: meeting about once a month
Prior qualifications/ Pre-requisites:	-
Teachers:	<p>Each student will be assigned a research supervisor and a place in a Master circle depending on their chosen research area.</p> <p>The Master circles will be held during the 2019-2020 academic year based on the following research areas:</p> <ol style="list-style-type: none"> <li>1. Art of Interpretation: historically/contextually informed performance practice</li> <li>2. Instruments &amp; Techniques: instrumental design/techniques/acoustics</li> <li>3. Music in Public Space: diversity/interculturality/social engagement</li> <li>4. Creative Practice: improvisation/composition/experimental practice</li> <li>5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice</li> <li>6. Musical Training, Performance &amp; Cognition</li> <li>7. Aesthetics &amp; Cultural Discourse</li> <li>8. Educational Settings</li> <li>9. Music Theory &amp; Aural Skills</li> </ol>
Credits:	Master I: 11 ECTS, master II: 15 ECTS
Work form:	The individual research supervising will occur on a one to one basis and/or in groups. The Master circle meetings will take place in the form of a group lesson.
Assessment:	<p>Active participation in the Master circle meetings, regular contact with the assigned research supervisor(s) and a successful presentation of the project results on the Research Catalogue and during the Master Research Symposium.</p> <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> <ol style="list-style-type: none"> <li>1. 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).</li> <li>2. A previously scheduled in-school project (but not one organized by the student).</li> <li>3. Illness (extended illness must be accompanied by a doctor's note).</li> <li>4. Death or illness in the family of the student.</li> </ol> <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</p>

project). Any expected absences must be communicated directly to the Master circle leader before the date in question. Too much absence will lead to substantial additional assignments.

At the presentation all students are required to demonstrate the following points:

Relevance

- Artistic development

*Is the research relevant for the artistic development of the student?*

- Wider context

*Is the research relevant for others, e.g. other students, musicians, for the professional field or musical life at large?*

Project design and content

- Questions, issues, problems

*Are the research questions, issues or problems well formulated or articulated? And how do they relate to the student's main studies?*

- Contextualization

*Is it clear how the research relates to the (artistic, historical, cultural, theoretical) state of the art in the field of inquiry and to what others have done in this area?*

- Methods

*Are the chosen methods adequate to answer the questions, issues or problems? And how is musical practice as method employed?*

- New knowledge, insights, experiences, techniques and/or devices

*Does the research deliver something that we did not know, understand, experience or have?*

- Process

*Is the research process sufficiently well described or otherwise communicated?*

- Outcome

*Is the balance between the research process and the (artistic) outcome of the research satisfactory?*

Argumentation, documentation, presentation

- Reasoning, writing, documentation

*Does the research make a clear case or claim and how does the use of text relate to the use of non-textual, e.g. artistic material? And does the form of documentation support the claim of the research?*

- Information, source material, referencing, language

*Is the information accurate, is the handling of source material and the referencing correct, and is the use of English acceptable?*

- Public presentation

*Is the verbal and public presentation of the research well-structured and convincing? And is the role of the artistic work in the presentation clear? Is the use of English acceptable?*

You are not permitted to conclude the practical part (the principal subject) of your studies at the end of the second year if you have not received a pass grade for the research presentation.

The final presentation of the research is given before a committee of examiners consisting of three or more persons, including:

1. a chairman (generally the Head of a department or the Head of Master Research);

	<ol style="list-style-type: none"> <li>2. your own research supervisor(s);</li> <li>3. if possible, your Master Circle leader;</li> <li>4. if possible, your principal subject teacher;</li> <li>5. an external member, usually from an institution abroad;</li> <li>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.</li> </ol>
Grading system:	<p>Master circle: pass/fail  First Year Research Assessment: pass/fail  Presentation: qualifying result</p>
Language:	English
Schedule, time, venue:	<p>Master circle: via ASIMUT (<a href="https://koncon.asimut.net">https://koncon.asimut.net</a>) at the beginning of the school year. Any changes will be communicated via ASIMUT (Planning Department) and/or teacher.</p> <p>Research presentations: 23 – 27 March 2020, Studio 1 and 3, 9:00 a.m. to 22:00 p.m.. Detailed schedule via ASIMUT (<a href="https://koncon.asimut.net">https://koncon.asimut.net</a>) at the beginning of the new calendar year. Any changes will be communicated via ASIMUT (Planning Department).</p>
Information:	Roos Leeflang, Coordinator Master Research (r.leeflang@koncon.nl)