

# Curriculum Handbook

## Master of Music – Instrumental and Vocal Learning & Teaching

### Music Education according to the Kodály Concept

Academic Year 2022/23

**Royal  
Conservatoire  
The Hague**

The information contained in this Curriculum Handbook is, beyond errors and omissions, correct at the time of publication, but may be subject to change during the academic year. Therefore, always make sure you are referring to the latest version of this document which can be found at our website.

For questions about courses, you can get in touch with the contact person mentioned in the course description.

**Due to the COVID-19 circumstances, our education programme and Education and Examination Regulations might differ from how these are described in the regulations and Curriculum Handbooks. In the event of any regulatory changes regarding assessment, a 'Corona addendum' will be published.**

## TABLE OF CONTENTS

Table of Contents .....	2
Introduction.....	4
Introduction Master of Music in Instrumental and Vocal Learning & Teaching .....	4
Programme Description .....	4
Compatibility to International Qualification Frameworks .....	5
Programme Content.....	5
Structure.....	6
Core Courses.....	6
Entrance Requirements.....	10
Assessment and Final Presentation.....	10
Assessment of the Research.....	11
Use of the Research Catalogue .....	12
Introduction Master of Music in Music Education according to the Kodály Concept .....	14
Programme Objectives.....	16
Programme Objectives Master of Music in Instrumental and Vocal Learning & Teaching .....	16
Programme Objectives Master of Music in Music Education According to the Kodály Concept .....	18
Curriculum Overviews .....	23
Curriculum Overview Master of Music in Instrumental and Vocal Learning & Teaching .....	23
Curriculum Overview Master of Music in Music Education according to the Kodály Concept .....	24
Course Descriptions Master of Music in Instrumental and Vocal Learning & Teaching.....	25
Music Educational Theories and Didactic Skills.....	25
Music Pedagogy: Concepts of Instrumental and Vocal Education.....	25
Music Pedagogy: Musical Development and Education .....	26
Music Pedagogy: Processes of Musical Learning .....	27
Music Pedagogy: Capita Selecta.....	29
Methodics and Didactics .....	30

Teaching Practising.....	31
Music Psychology .....	32
Leading and Guiding.....	34
Cultural Philosophy .....	35
New Media .....	37
Artistic Development & Musicianship Skills.....	38
Individual Instrumental or Vocal Tuition.....	38
Improvisation and Composition .....	39
Research .....	40
Research Methodologies in Music Education .....	40
Master Research Seminar .....	42
Research and Presentation .....	43
Professional Integration .....	45
Teaching Placement .....	45
Management Projects and Portfolio .....	46
Electives.....	46
Master Elective.....	47
<b>Course Descriptions Master of Music in Music Education according to the Kodály Concept .</b>	<b>48</b>
Music Educational Theories and Didactic Skills.....	48
The Kodály Concept - other Music Teaching Methods - school systems and pedagogical philosophies .....	48
Repertoire and Teaching Portfolio .....	50
Artistic Development and Musicianship Skills.....	51
Aural Skills and Music Theory.....	51
Vocal Skills .....	53
Keyboard Skills.....	54
Vocal Ensemble Skills .....	55
Research .....	56
Introduction to Research in the Arts.....	56
Master Circle .....	57
Individual Research Trajectory.....	59
Master Elective.....	61
Professional Integration .....	62
Observation and Internship.....	62
Study Tour .....	63
Appendix 1: Assessment Criteria & Rubric   Introduction to Research in the Arts: Home Assignments .....	65
Appendix 2: Assessment Criteria & Rubric   Introduction to Research in the Arts: Research Proposal.....	66
Appendix 3: Assessment Criteria & Rubric   Master Circle: First Year Research Presentation .....	67

Appendix 4: Assessment Criteria & Rubric   Individual Research Trajectory: Master Research Presentation .....	68
Appendix 5: Grading Scales .....	70

## INTRODUCTION

This Curriculum Handbook contains information about two disciplines in the Master of Music programme: the Master of Music in Instrumental and Vocal Learning & Teaching, 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 INSTRUMENTAL AND VOCAL LEARNING & TEACHING

#### PROGRAMME DESCRIPTION

The Master of Music in Instrumental and Vocal Learning & Teaching focuses on practice and theory of learning and teaching 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, approaches, context, etc. This master programme 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 (approaches and didactics of the instrument, general teaching skills) and reflection and research skills (focusing on the reflective practitioner). It is essential that music educators acquire skills, knowledge and understanding and develop attitudes and beliefs that underpin a strong philosophical commitment to the value of music within educational contexts.

The two-year course is aimed at talented students who have successfully completed their first study cycle at a conservatoire. This course offers 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 a bachelor degree in Music or Music Teaching.

## **COMPATIBILITY TO INTERNATIONAL QUALIFICATION FRAMEWORKS**

The Master of Music in Instrumental and Vocal Learning & Teaching 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 that they experiment with new approaches or they try to find out whether certain approaches and strategies work or not. During their study students sometimes conquer new situations in unfamiliar educational situations and musical practices. Improvisation, composing, leading and guiding creative processes and teaching how to practise are important elements in the courses on offer.

A significant part of the programme is about reflecting 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, students show the ability to communicate their research findings and conclusions with an audience of specialists and non-specialists.

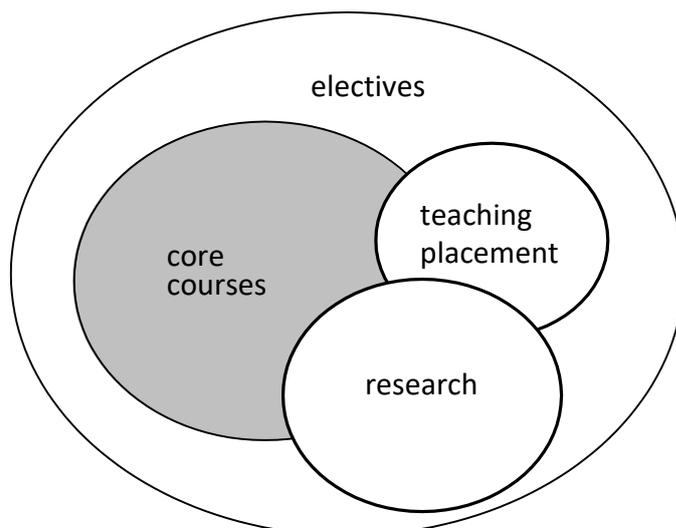
## **PROGRAMME CONTENT**

The Master of Music in Instrumental and Vocal Learning & Teaching consists of lessons of individual instrumental or vocal tuition, courses in teaching skills both in general and instrument or voice specific, improvisation, musical leadership, teaching practising, theories of music education, and research skills. Besides these, courses in the other master programmes can be followed as electives.

A research project and teaching placement play a central role in the programme. The research focuses on one's own practice. The teaching placement can include teaching activities undertaken at a music school, private studio, at a conservatoire or in another setting. In case someone is already employed as a music educator, this job can be accepted as a teaching placement.

See the course descriptions from page 26 onwards to find out more about the courses.

The Master of Music in Instrumental and Vocal Learning & Teaching consists of compulsory courses, courses that are chosen from educational courses that are offered to all Master of Music students or comparable activities (electives), a teaching placement and a research project. The compulsory courses address the knowledge and skills considered most important to everyone employed in the music education sector, in particular instrumental and vocal teaching. In addition, the student can choose from educational courses that are offered to all Master students, choose electives or undertake activities related to their special interest. These courses and activities are chosen in consultation with course leaders. The teaching 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. If a student is already employed as a music educator, this job can be accepted as a teaching placement. The research project plays a central role in the programme: it is closely connected to the teaching placement as the study programme emphasizes practice-based research and the own practice of teaching.



Students are offered a programme whereby they can tailor their course to a certain degree to become the music educator they aspire to become.

The focus of the research can vary as there are many perspectives on and practices of instrumental and vocal teaching. However, the principal 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 developing high-grade methodological material. For example, the research can 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 and vocal education).

## STRUCTURE

This Master is a two-year programme with a semester system. Each academic year is divided in to two equal parts. The programme consists of both theoretical and practical lessons. The compulsory lessons take place on two fixed days/evenings per week, if possible. 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 programme of study which connects to their personal preferences and desired graduation route.

## CORE COURSES

### *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 course 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 practise music?' Some of these themes have been dealt with during the bachelor programme. The master programme builds on this, and provides the necessary depth.

Not only current practices are reflected. Educators need to be ready for the future as well. Music educators need to possess competencies that will place them in a unique position to cater for the needs of future learners as the nature of education is constantly evolving.

### *Methodics and Didactics*

The aim of this course is to develop both practical and reflective skills as instrumental/vocal teachers, building on skills developed during the bachelor programme 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 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 teaching placement.

### *Teaching Placement*

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

### *Teaching Practising*

All musicians practise. Practising is inseparable related to learning to play an instrument or sing. This is why everyone practises. What varies is the amount of time that is spend and the way that musicians practise. As a consequence it is essential when teaching to play an instrument or sing, to understand what practising actually is and what effective and meaningful ways of how to practise are. Musicians need to implement strategies, practise innovative techniques, and develop skills, knowledge and competencies that develop their expertise as modern day professionals. This course focuses on both the analysis of your own practising and on how you teach practising. The course emphasises the role of exploration, attention, self-organisation, motivation, autonomy and the love of music in practising. Practical exercises and supporting information provided in the course help participants to explore their own practise. Additionally there will be discussions on how practising can be taught.

### *Music Psychology*

In Music Psychology, musical behaviour is scrutinised and explained. A scientific understanding is gained on how music is perceived, memorised, 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 memorise 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 us 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 are better placed to thrive and be respected when they possess insights into the political-social, aesthetic and ethical role of music (education) in contemporary, multicultural society. 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 systematic 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 a musician/music educator.

### *Leading and Guiding*

This module provides experiences for the students concerning 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 led.

### *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 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 to high standards and protocols, but are also able to reflect on their own working practices and continuously evolve these. These reflective and investigative attitudes are stimulated by research. Nonetheless, the conducting of research within a professional higher education programme (HBO) has an entirely different character compared 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, research can be 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 domain within the programme, 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 independently and under the supervision of one or two supervisors. During the two years the student is designing and executing a practice-based research project that is presented publicly at the end of the programme.
- *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 organised 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 give feedback on each other's research activities and issues of practitioner research in music education will be discussed. The programme 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 Instrumental and Vocal Learning & Teaching 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 didactical approaches insights and experiences, 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 however decides as to whether the result of this final exam is sufficient for this master's programme. With regard to 2, the candidate is tested to see to what extent they can put into 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 programmes within the Royal Conservatoire.

## **ASSESSMENT AND FINAL PRESENTATION**

Assessments takes place in three stages.

First, there are continuous (formative) assessments. At the end of each semester the compulsory courses 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 throughout the academic year. This can consist of papers or other materials which, among other things, enables examination of the activities done during the electives and/or extra-curricular activities.

Thirdly, the end of the course 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 their 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 their 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 student's process during the two-year master's programme.

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 professional knowledge, understanding and skills in the field of music pedagogy. The student must demonstrate to have acquired research skills and to be able to present the 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 video, audio, etc. Students will be asked to use the online Research Catalogue to present their research outcomes.

## 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?

*Approaches*

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

*Approaches*

- 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? In case teaching materials are included, do 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 deal with critical questions from the committee and the public?

#### **For the assessment the following qualitative descriptions are 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 approaches, an internal teacher involved in the subject and an external expert.

## **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 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 RC. 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 four main areas of study: music educational theories and didactic skills, artistic development & musicianship skills, research, and professional integration. These 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. During the internship as part of your professional integration, you can experiment and put what you have learned into practice. 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.

This master programme is open for singers, instrumentalists and music teachers, who have completed a Bachelor programme 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. 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.

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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.

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, ear training, 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 such as sol-fa, 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.

## PROGRAMME OBJECTIVES

### PROGRAMME OBJECTIVES MASTER OF MUSIC IN INSTRUMENTAL AND VOCAL LEARNING & TEACHING

Below you will find a set of requirements which we call programme objectives. These are the minimum requirements that you need to meet in order to obtain a Master of Music degree from the Royal Conservatoire. Our programme objectives are based on the AEC Learning Outcomes (2017)<sup>2</sup>, an international qualification framework developed by the European Association of Conservatoires (AEC), which is based on a broad consultation with institutions all over Europe and experts from the music profession. The objectives have been adapted where necessary to fit the study programme of our MMus in Instrumental and Vocal Learning & Teaching.

The master programme objectives are divided in three categories: A) practical outcomes, B) theoretical outcomes and C) generic outcomes – and are numbered for ease of reference. The AEC Learning Outcomes refer to three cycles: 1st cycle (Bachelor), 2nd cycle (Master) and 3rd cycle (Doctoral). Therefore all master objectives start with the number 2. In the course descriptions, the field ‘programme objectives’ refers to these codes, e.g. A.1, B.5, C.10. This means that the course contributes to obtaining the skills and knowledge described in those objectives. There may be several courses contributing to the same objectives.

**At the end of the Master of Music in Instrumental and Vocal Learning & Teaching programme, you:**

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

- 2.A.1. Realise, recreate, create, manipulate and/or produce music to a high professional level in both performing and educational contexts, expressing and enacting your own artistic and educational concepts and reflecting a well-developed musical and teaching personality.
- 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. Evidence ability to develop, research and evaluate ideas, concepts and processes within your own teaching practice.
- 2.A.8. Exhibit basic 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 ways of learning, skills and strategies.
- 2.A.12. Can translate theoretical knowledge into practical activities to enable musical learning and creative processes in others.
- 2.A.13. Respect diversity in the characteristics of individuals and contexts, and consider the ethical dimensions of your work.

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<sup>2</sup> [https://www.aec-music.eu/userfiles/File/customfiles/aec-learning-outcomes-2017-english\\_20171218113003.pdf](https://www.aec-music.eu/userfiles/File/customfiles/aec-learning-outcomes-2017-english_20171218113003.pdf)

2.A.14. In relation to relevant self-identified professional pathways or opportunities, demonstrate advanced understanding of the working field, and identify and formulate strategies for developing engagement with them.

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

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 advanced 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. 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 advanced 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 advanced skills in critical thinking and critical awareness.

2.C.2. Exhibit confidence and competence in the use of a range of communication and social skills as appropriate to context.

2.C.3. Exhibit appropriate leadership, teamwork, negotiation and/or coordination skills, taking account of a variety of artistic and educational contexts.

2.C.4. Evidence ability to integrate knowledge drawn from a variety of contexts or perspectives.

2.C.5. Demonstrate independent thought supported by rational and evidence-based application of knowledge in your own teaching practice, in undertaking tasks that may be:

- extended and complex
- in new or unfamiliar contexts
- based upon incomplete or limited information.

2.C.6. Recognise the interrelationship between theory and practice, and apply such knowledge to underpin and strengthen your own professional development.

2.C.7. Consistently analyse, interrogate, utilise, and respond creatively and appropriately to verbal and/or written feedback, ideas and impetus from others.

2.C.8. Exhibit appropriate public presentation skills.

2.C.9. Engage with individuals and groups as appropriate and in relation to both your own, and a wider variety of, cultural contexts.

2.C.10. Engage and share information with specialist and non-specialist musicians and audiences.

2.C.11. 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.12. Demonstrate a positive attitude towards, willingness to engage and interest in, on-going (life-long) personal and professional development.

2.C.13. Demonstrate a strong commitment to the integration of your artistic development, research interests and professional practice.

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

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, the Netherlands 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 and its programme objectives within the national context and in accordance with national and international accreditation requirements.

The table below shows the Kodály programme objectives as agreed upon in the Erasmus+ Strategic Partnership Programme and their connection to the AEC Learning Outcomes, used in most Master of Music programmes at the Royal Conservatoire. In the course descriptions, the field ‘programme objectives’ refers to the Kodály programme objectives codes, e.g. A.1, B.5, C.10.

<b>Programme Objectives - Music Education according to the Kodály concept (Erasmus+ Strategic Partnership Programme)</b>	<b>AEC Learning Outcomes Master of Music 2017</b>
<p><b>A. Practical (skills-based) outcomes</b></p> <p>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.</p> <p>A2. Demonstrate a high level of general musicianship.</p> <p>A3. Engage musically in ensembles.</p> <p>A4. Explore, apply and challenge research and performing practices, demonstrating depth of specialist knowledge.</p> <p>A5. Show evident ability to translate the practical and theoretical knowledge into practical activities.</p> <p>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.</p>	<p><b>A. Practical (skills-based) outcomes</b></p> <p>2.A.1. Realise, recreate, create, manipulate and/or produce music to a high professional level, expressing your own artistic concepts and reflecting a well-developed musical personality.</p> <p>2.A.2. Evidence sophisticated craft skills in relation to the repertoire, styles, etc. of your discipline or genre.</p> <p>2.A.3. Demonstrate breadth and/or depth of specialist knowledge in relation to your area of study evidencing fluency across a range of styles and/or a distinctive and individual voice in one particular style.</p> <p>2.A.4. Demonstrate ability to create, realise and express your own artistic concepts, ensuring that any areas of relative weakness in relation to practice, rehearsal, reading, aural, creative and re-creative skills have been addressed.</p>

<p>A7. Recognise and reflect upon and develop a personal learning style, skills and strategies.</p>	<p>2.A.5. Play a leading role in ensemble and/or other collaborative activity.</p> <p>2.A.6. Demonstrate a high level of improvisational fluency.</p> <p>2.A.7. Evidence ability to develop, research and evaluate ideas, concepts and processes as appropriate within your discipline, genre, area of study, and/or own artistic practice.</p> <p>2.A.8. Demonstrate excellent command in a range of communication modes associated with your practice and its presentation to both specialist and non-specialist audiences.</p> <p>2.A.9. Exhibit competence in technological utilisation and application.</p> <p>2.A.10. Take responsibility for the engagement between context, audience and musical material, projecting your ideas fluently and with confidence in a wide variety of performance settings.</p> <p>2.A.11. Within the context of the musical learning environment, recognise and identify individual learners needs, and exhibit the ability to differentiate and facilitate activity accordingly.</p> <p>2.A.12. Engage with a significant level of critical self-reflection in relation to your own personal learning style, skills and strategies.</p> <p>2.A.13. Evidence ability to translate theoretical knowledge into practical activities to enable musical learning and creative processes in others.</p> <p>2.A.14. Demonstrate sensitivity with regard to the subjects of your research, respecting diversity in the characteristics of individuals and contexts, and considering the ethical dimensions of your work.</p> <p>2.A.15. 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.</p>
<p><b>B. Theoretical (knowledge-based) outcomes</b></p> <p>B1. Demonstrate knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to music education and their associated texts, resources and concepts.</p> <p>B2. Exhibit sound knowledge of the theoretical and historical contexts in which music is practiced and presented.</p> <p>B3. Exhibit knowledge of musical styles.</p>	<p><b>B. Theoretical (knowledge-based) outcomes</b></p> <p>2.B.1. Demonstrate sophisticated knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to your core and, as appropriate, related disciplines, and their associated texts, resources and concepts.</p> <p>2.B.2. Exhibit comprehensive knowledge of repertoire within your area of musical study, demonstrating a sophisticated level of skill in</p>

<p>B4. Demonstrate a comprehensive knowledge of repertoire, engagement with new and challenging repertoire and styles.</p> <p>B5. Demonstrate the ability to gather and utilise relevant information found within libraries, internet repositories, museums, galleries and other relevant sources.</p> <p>B6. Identify a range of professional working environments and contexts, reflecting on the role of the musician in contemporary society.</p> <p>B7. Exhibit familiarity with concepts and practices of pedagogy in particular strategies to motivate and facilitate musical creativity and learning.</p> <p>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.</p>	<p>creating and providing coherent musical experiences and interpretations which engage with both well- and lesser-, or unknown repertoire.</p> <p>2.B.3. Develop and extend your knowledge of the theoretical and historical contexts in which music is practiced and presented.</p> <p>2.B.4. Exhibit knowledge of musical styles and a sophisticated and critical understanding of their associated performing traditions.</p> <p>2.B.5. Develop, present and realise programmes that are coherent and suitable to a wide range of different performing contexts.</p> <p>2.B.6 Exhibit sophisticated and embodied knowledge of improvisational patterns and processes, and the ability to apply these freely in a variety of contexts.</p> <p>2.B.7. Evidence understanding of a range of sophisticated investigative techniques, enabling the application of selected approaches to develop, frame, research and evaluate ideas, concepts and processes as appropriate within your discipline, genre, area of study and/or artistic practice.</p> <p>2.B.8. Identify and utilise relevant literature and/or other resources as appropriate to inform your practice and development within your discipline, genre, and/or area of study.</p> <p>2.B.9. Identify and employ sophisticated research, study, communication and presentation techniques to independently develop and deliver an extended and/or in-depth artistic project.</p> <p>2.B.10. Utilise specific technologies to enable the creation, dissemination and/or performance of music appropriate to your discipline, genre, area of study and/or artistic practice.</p> <p>2.B.11. Demonstrate a thorough understanding of pedagogical theories relevant to music education in one or more specific educational contexts.</p> <p>2.B.12. Demonstrate a thorough understanding of the role of the musician in contemporary society, researching, engaging with and reflecting upon specific relevant professional working environments and contexts.</p>
<p><b>C. Generic outcomes</b></p> <p>C1. Acquire analytical and processing skills as well as the ability to pursue these independently.</p> <p>C2. Recognise the interrelationship between theory and practice.</p>	<p><b>C. Generic outcomes</b></p> <p>2.C.1. Exhibit sophisticated skills in critical thinking and critical awareness.</p>

<p>C3. Exhibit self-motivation, self-study and self-management skills.</p> <p>C4. Adapt previously learned skills to new contexts.</p> <p>C5. Develop creative, critical and reflective thinking.</p> <p>C6. Project a confident and coherent persona appropriate to context.</p> <p>C7. Apply local, national and international perspectives to practical knowledge.</p> <p>C8. Engage with individuals and groups, demonstrating sensitivity to diverse views and perspectives, recognising and responding to the needs of others.</p> <p>C9. Exhibit sophisticated and appropriate public presentation skills in all aspects of practice and activity.</p> <p>C10. Engage and share information with specialist and non-specialist musicians and audiences across a broad spectrum of society.</p>	<p>2.C.2. Demonstrate independence in all aspects of learning, social interaction, and opportunity identification.</p> <p>2.C.3. Exhibit confidence and competence in the use of a range of communication and social skills as appropriate to context.</p> <p>2.C.4. Exhibit appropriate leadership, teamwork, negotiation and/or coordination skills, taking account of a variety of artistic contexts.</p> <p>2.C.5. Evidence ability to integrate knowledge drawn from a variety of contexts or perspectives.</p> <p>2.C.6. Demonstrate independent thought supported by rational and evidence-based application of knowledge in undertaking tasks that may be:</p> <ul style="list-style-type: none"> <li>• extended and complex</li> <li>• in new or unfamiliar contexts</li> <li>• based upon incomplete or limited information.</li> </ul> <p>2.C.7. Recognise the interrelationship between theory and practice, and apply such knowledge to underpin and strengthen your own artistic development.</p> <p>2.C.8. Demonstrate ability and willingness to communicate knowledge and ideas through modes other than notation, performance and/ or other musical outputs (recordings, etc.).</p> <p>2.C.9. Consistently analyse, interrogate, utilise, and respond creatively and appropriately to verbal and/or written feedback, ideas and impetus from others.</p> <p>2.C.10. Initiate activities or projects, and work with others through interaction or collaboration.</p> <p>2.C.11. Exhibit sophisticated and appropriate public presentation skills in all aspects of your practice and activity.</p> <p>2.C.12. Exhibit a sensitivity to the learning styles and needs of others and ability to motivate and facilitate creativity and learning.</p> <p>2.C.13. Engage with individuals and/or groups as appropriate and in relation to both your own, and a wider variety of, cultural contexts.</p> <p>2.C.14. Engage and share information with specialist and non-specialist musicians and audiences across a broad spectrum of society, demonstrating awareness of individual and/or group reactions to such information and the ability to respond appropriately.</p> <p>2.C.15. Exhibit confidence in using your own psychological understanding – and your sense of</p>
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	<p>your own wellbeing, and that of others – to underpin decision making in a variety of situations associated with professional practice.</p> <p>2.C.16. Demonstrate a positive attitude towards, willingness to engage and interest in, on-going (life-long) personal and professional development.</p>
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## CURRICULUM OVERVIEWS

### CURRICULUM OVERVIEW MASTER OF MUSIC IN INSTRUMENTAL AND VOCAL LEARNING & TEACHING

code	Instrumental and Vocal Learning & Teaching	Year 1	Year 2
	<b>Master of Music 2022-2023</b> - for IVLT Year 2 students in 2022-2023		
<b>KC-M-</b>	<b>Music Educational Theories and Didactic Skills</b>		
	Music Pedagogy		
ED-CIVE	Concepts of Instrumental and Vocal Education	3	
ED-MDL	Musical Development and Education	1	
ED-MLP	Processes of Musical Learning	3	
ED-CS	Capita Selecta		3
ED-ME	Methodics and Didactics	6	6
ED-TP	Teaching Practising	3	
ED-MP	Music Psychology	3	
ED-LG	Leading and Guiding	3	
ED-CP	Cultural Philosophy		3
ED-NM	New Media		2
	<b>Subtotal</b>	<b>22</b>	<b>14</b>
<b>KC-M-ED-</b>	<b>Artistic Development &amp; Musicianship Skills</b>		
AO	Individual Instrumental or Vocal Tuition	12	12
IC	Improvisation and Composition	3	3
	<b>Subtotal</b>	<b>15</b>	<b>15</b>
<b>KC-M-ED-</b>	<b>Research</b>		
RMM	Research Methodologies in Music Education	2	
MRS	Master Research Seminar	1	1
OP	Research and Presentation	10	18
	<b>Subtotal</b>	<b>13</b>	<b>19</b>
<b>KC-M-ED-</b>	<b>Professional Integration</b>		
ST	Teaching Placement	5	5
PS	Management Projects and Portfolio	2	2
	<b>Subtotal</b>	<b>7</b>	<b>7</b>
<b>KC-M-ED-</b>	<b>Electives</b>		
EL	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>

*This overview is subject to change as the Royal Conservatoire monitors its curricula on an annual basis.*

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

code	Music Education According to the Kodály Concept	Year 1	Year 2
<b>Master of Music 2022-2023</b>			
<b>KC-M-KO- Music Educational Theories and Didactic Skills</b>			
KC	Kodály Concept - other music education methods - school systems and pedagogical philosophies	9	9
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	Vocal Ensemble Skills	6	6
<b>Subtotal</b>		<b>23</b>	<b>23</b>
<b>KC-M- Research</b>			
AL-IRB	Introduction to Research in the Arts	2	
AL-MCB	Master Circle	3	3
AL-IRT	Individual Research Trajectory	7	12
-	Master Elective	3	
<b>Subtotal</b>		<b>15</b>	<b>15</b>
<b>KC-M-KO- Professional Integration</b>			
OI	Observation and Internship	9	9
-	Study Tour	pm	pm
<b>Subtotal</b>		<b>9</b>	<b>9</b>
<b>Total per year</b>		<b>60</b>	<b>60</b>
<b>Total</b>		<b>120</b>	
<i>This overview is subject to change as the Royal Conservatoire monitors its curricula on an annual basis.</i>			

## COURSE DESCRIPTIONS MASTER OF MUSIC IN INSTRUMENTAL AND VOCAL LEARNING & TEACHING

### MUSIC EDUCATIONAL THEORIES AND DIDACTIC SKILLS

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

Course title:	<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 learning and teaching music and its implications. Firstly, 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 learning and teaching. 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:	A5, A12, A13, B1, B2, B3, B4, B5, B6, B7, B8, B10, C1, C2, C4, C6, C7, C8
Type of course:	Elective (Compulsory for MMus Instrumental and Vocal Learning & Teaching students)
Level:	Master I
Duration:	10 meetings
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)

	<p>Creech, A., Gaunt, H. The Changing Face of Individual Instrumental 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:	<p>Paper (750-1000 words). Choose an academic article related to one of the topics that has been discussed during the course.</p> <p>The paper must reflect an understanding of different perspectives regarding the topic with the author taking their own position.</p> <p>Assessment criteria (Paper):</p> <ul style="list-style-type: none"> <li>• degree of understanding articles/topics and their perspectives</li> <li>• own position and argumentation</li> <li>• quality of writing</li> </ul> <p>Minimum attendance 80%</p> <p>Both assessments must be passed in order to pass this course.</p>
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	September – December 2020
Information:	Adri de Vugt ( <a href="mailto:a.devugt@koncon.nl">a.devugt@koncon.nl</a> )

## MUSIC PEDAGOGY: MUSICAL DEVELOPMENT AND EDUCATION

Course title:	<b>Musical Development and Education</b>
Osiris course code:	KC-M-ED-MDL
Course content:	This short course is introducing concepts of (musical) development and education and preludes to the course Music Psychology. 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:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to comprehend literature concerned with theories of (musical) development and can explain the essentials;</li> <li>▪ have a theoretical insight in the relevant aspects of musical development and education and the practical implications.</li> </ul>
Programme objectives:	A5, A12, A13, B1, B2, B3, B4, B5, B6, B7, B8, B10, C1, C2, C4, C6, C7, C8
Type of course:	Compulsory

Level:	Master I
Duration:	4 meetings
Prior qualifications/ prerequisites:	
Teachers:	Adri de Vugt
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
Work form:	Group lesson
Assessment:	Minimum attendance 80%  Paper (750-1000 words) on the basis of 5 reflective questions regarding an article by Andrew Brown. Brown, A. (2016) Engaging in Sound Musicianship. In: McPherson (Ed.) The Child as a Musician. A Handbook of Musical Development. Oxford University Press. pp 208 – 220.  Assessment criteria (Paper): <ul style="list-style-type: none"> <li>• degree of understanding articles/topics</li> <li>• quality of writing</li> </ul> Both assessments must be passed in order to pass this course.
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	January – February 2022
Information:	Adri de Vugt ( <a href="mailto:a.devugt@koncon.nl">a.devugt@koncon.nl</a> )

## MUSIC PEDAGOGY: PROCESSES OF MUSICAL LEARNING

Course title:	<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 to 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> </ul>

	<ul style="list-style-type: none"> <li>▪ are able to present your findings concerned with the studied issues in a written form.</li> </ul>
Programme objectives:	A5, A12, A13, B1, B2, B3, B4, B5, B6, B7, B8, B10, C1, C2, C4, C6, C7, C8
Type of course:	Elective (Compulsory for MMus Instrumental and Vocal Learning & Teaching students)
Level:	Master I
Duration:	10 meetings
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>. <i>Music Performance Research</i>, volume 2, 1-25</p> <p>Davids, 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>. <i>American Journal of Psychology</i>, 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>. <i>Nature</i>, 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:	<p>Present a practical example in-class of how a strategy regarding explicit motor learning can be applied to your own instrument.</p> <p>Assessment criteria (Presentation):</p> <ul style="list-style-type: none"> <li>• degree of theoretical and practical understanding</li> <li>• clarity of explanation</li> </ul> <p>Paper (750-1000 words). Write a paper related to one of the topics that has been discussed during the course. The paper must describe how a practical example from your own teaching practice relates to one of the concepts that has been addressed during the course.</p> <p>Assessment criteria (Paper):</p> <ul style="list-style-type: none"> <li>• degree of theoretical and practical understanding</li> </ul>

	<ul style="list-style-type: none"> <li>• quality of writing</li> </ul> <p>Minimum attendance 80%</p> <p>All assessments must be passed in order to pass this course.</p>
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	March – June 2022
Information:	Adri de Vugt ( <a href="mailto:a.devugt@koncon.nl">a.devugt@koncon.nl</a> )

## MUSIC PEDAGOGY: CAPITA SELECTA

Course title:	<b>Capita Selecta</b>
Osiris course code:	KC-M-ED-CS
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:	A5, A12, A13, B1, B2, B3, B4, B5, B6, B7, B8, B10, C1, C2, C4, C6, C7, C8
Type of course:	Compulsory
Level:	Master II
Duration:	10 meetings
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:	Introduce literature relevant to your own research to discuss with the whole group. <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• degree of understanding articles/topics and their perspectives</li> <li>• own position and argumentation</li> <li>• quality of presentation</li> </ul>

	Minimum attendance 80%
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	September 2021 – December 2021
Information:	Adri de Vugt ( <a href="mailto:a.devugt@koncon.nl">a.devugt@koncon.nl</a> )

## METHODICS AND DIDACTICS

Course title:	<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:	A1, A3, A4, A7, A9, A11, A12, A13, B1, B2, B3, B5, B6, B10, C1, C2, C3, C5, C6, C9, C11, C12
Type of course:	Compulsory
Level:	Master I and master II
Duration:	Weekly meetings
Prior qualifications/ prerequisites:	
Teachers:	Wieke Karsten, variable
Credits:	6 ECTS per academic year
Literature:	
Work form:	Group lesson or individual lesson
Assessment:	Minimum attendance 80% and two assignments: <ol style="list-style-type: none"> <li>1. Presentation of a didactic - methodic topic. The topic must be agreed with the teachers beforehand.</li> </ol> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• relevance of the topic</li> <li>• followed strategy</li> <li>• level and quality of cooperation with others</li> </ul>

	<ul style="list-style-type: none"> <li>• presentation</li> </ul> <p>2. Assignments carried out during the year.</p> <p>Weighting 50% – 50%.</p>
Grading system:	Qualifying result
Language:	English
Schedule, time, venue:	September 2021– June 2022; 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

Course title:	<b>Teaching Practising</b>
Osiris course code:	KC-M-ED-TP
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:	A1, A2, A5, A12, B2, B3, C1, C6, C11, C12
Type of course:	Elective (Compulsory for MMus Instrumental and Vocal Learning & Teaching students) Maximum 10 students
Level:	Master I
Duration:	8 meetings
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:	Participation/Attendance. Assignments after each seminar (done in pairs or groups of 3) must be submitted or presented as well as an individual

	<p>presentation of 15-20 minutes. Your presentation must clarify how one of the topics covered during the course can be applied in teaching.</p> <p>Assessment criteria presentation:</p> <ul style="list-style-type: none"> <li>• clarity, relevance and viability of the example</li> <li>• understanding of the course material</li> <li>• creativity and innovation</li> <li>• quality of presentation</li> </ul> <p>Minimum attendance 80%</p> <p>All three assessments (attendance, assignments and presentation) must be passed in order to pass this course.</p>
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	February 2022 – May 2022
Information:	Adri de Vugt ( <a href="mailto:a.devugt@koncon.nl">a.devugt@koncon.nl</a> )

## MUSIC PSYCHOLOGY

Course title:	<b>Music Psychology</b>
Osiris course code:	KC-M-ED-MP
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, memorised, experienced, created or performed. Firstly, the music listener is considered. A human being is born with several musical skills. This innate musicality affords him or her 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 memorise music? How do we create expectations based on tonality or beat induction? Furthermore, 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. For example, 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:	B1, B2, B4, B6, B7, B8, B10, C1, C4, C6, C8
Type of course:	Elective (Compulsory for MMus Instrumental and Vocal Learning & Teaching students)
Level:	Master I
Duration:	8 meetings
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:	<p>Group work: Presentation of a chapter in Hargreaves &amp; Lamont (2017) comprising:</p> <p>Overview of the chapter A more elaborated talk about a specific part of the chapter Extended with in-depth discussion of 2 articles referenced in the chapter</p> <p>Assessment criteria (Presentation):</p> <ul style="list-style-type: none"> <li>• Degree of theoretical and practical understanding</li> <li>• Clarity of explanation</li> </ul> <p>Exam (Take Home): 3 open questions about the application of music-psychological concepts/theories/models to the own musical and educational practice.</p> <p>Assessment criteria (Exam):</p> <ul style="list-style-type: none"> <li>• Degree of theoretical understanding</li> <li>• Degree of practical application</li> </ul> <p>Minimum attendance 80%</p> <p>All assessments must be passed in order to pass this course.</p>
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	February – May 2022

Information:	Adri de Vugt ( <a href="mailto:a.devugt@koncon.nl">a.devugt@koncon.nl</a> )
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## LEADING AND GUIDING

Course title:	<b>Leading and Guiding</b>
Osiris course code:	KC-M-ED-LG
Course content:	<p>This course introduces the student skills and knowledge necessary to be a competent workshop/laboratory practitioner and creative leader. It gives the student the opportunity as an ensemble member to explore the combined role of composer, leader and performer within a creative, participatory workshop environment. The student is expected to engage convincingly in all the following activities as a professional practitioner:</p> <ul style="list-style-type: none"> <li>▪ Voice, body and percussion work; coordination and communication.</li> <li>▪ Improvisation as a group, generic activity; developing your own musical voice within the group; organically building on the ideas of peer group members.</li> <li>▪ Group composition skills; conceiving and creating ideas within a collaborative environment.</li> <li>▪ The psychology of leadership; the different levels of facilitating and guiding within a team; leading and being led.</li> </ul> <p>At the end of the term, a peer-assessment will take place with your fellow students in laboratory sessions.</p>
Objectives:	<p>At the end of this course, you are able:</p> <ul style="list-style-type: none"> <li>▪ to demonstrate an understanding of and capacity for music-based activity in a variety of ensemble performance contexts and in facilitating group creative work both within exclusively musical contexts and in various cross-arts, intercultural and community situations;</li> <li>▪ to demonstrate skills of leadership in relation to the facilitation of ensemble and/or group participation in specialist and non-specialist environments;</li> <li>▪ with the use of your imagination, intuition and emotional understanding, demonstrate an ability to make decisions in a variety of contexts and situations;</li> <li>▪ to demonstrate effective communication and social skills for working with others on joint projects as well as being able to lead, negotiate with and organise others;</li> <li>▪ to demonstrate an ability to engage with a variety of musical styles and genres.</li> </ul>
Programme objectives:	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.12, 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16, 2.C.16
Type of course:	Compulsory
Level:	Master I
Duration:	12 laboratories and a three-day intensive
Prior qualifications/ prerequisites:	Admission to the Master's programme. Compulsory for students NAIP and IVLT. Elective course for other Master students or professional musicians.

	Please note this course can only accept a limited number of participants; early registration is recommended. If more elective students apply than places are available, a selection will be made based on a written motivation of the applicant.
Teachers:	Renee Jonker, Guy Wood
Credits:	3 ECTS
Literature:	<p>Animarts. (2003) <i>The Art of Animateur: An investigation into the skills and insights required of artists to work effectively in schools and communities</i>. Animarts: in partnership with the Guildhall School and LIFT, London International Festival of Theatre.</p> <p>Green, L. (2002) <i>How popular musicians learn: A way ahead for Music Education</i>. Ashgate.</p> <p>Odam, G. and N. Bannan. (2005) <i>Lifelong Learning for Musicians: The place of mentoring</i>. Prince Claus Conservatoire and Royal Conservatoire The Hague.</p> <p>Robinson, K., (2001) <i>Out of our minds – Learning to be a Creative</i>. Capstone – Oxford.</p> <p>Small, C. (1996) <i>Music, Society and Education</i>. Wesleyan University Press.</p> <p>Booth E. (2009) <i>The Music Teaching Artist's Bible</i>. New York: Oxford University Press (ISBN 978-0-19-536839-0)</p> <p>Renshaw, P. (2010). <i>Engaged Passions: Searches for Quality in Community Contexts</i>. Delft: Eburon Academic Publishers.</p> <p>Frasz &amp; Sidford (2017) <i>Mapping the landscape Helicon Collaborative</i>  <a href="http://www.passthesound.org">www.passthesound.org</a></p>
Work form:	Laboratory, field study, tutorial, individual study
Assessment:	<p>Participation, leading a workshop and a written self-reflection, submitted at the end of the module, which draws on personal learning and peer feedback.</p> <p>Assessment criteria (self-reflective report):</p> <ul style="list-style-type: none"> <li>• Reflecting on a personal learning process in the specific context of leading group work.</li> </ul> <p>All assessments need to be passed in order to pass this course.</p>
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	t.b.a.
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)

## CULTURAL PHILOSOPHY

Course title:	<b>Cultural Philosophy: tracing music traditions and their fragmentation in contemporary society.</b>
Osiris course code:	KC-M-ED-CP
Course content:	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

	<p>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:	A9, B4, B7, B9, B10, C1
Type of course:	Elective (Compulsory for master's students in Music Education)
Level:	Master II
Duration:	
Prior qualifications/ prerequisites:	
Teachers:	Cristiano Viviani
Credits:	3 ECTS
Literature:	<p>Adorno, T. W., Horkheimer, M., Dialectic of Enlightenment (Extracts)</p> <p>Benjamin, W., The work of art in the age of mechanical reproduction (Extracts)</p> <p>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</p> <p>Danto, A., From Aesthetics to Art - Criticism and Back</p> <p>Eco, U., The Poetics of the Open Work (Extracts)</p> <p>Goehr, L., The imaginary Museum of Musical Works (Extracts)</p> <p>Kramer, L., Classical Music and its Values</p> <p>Russolo, L., The Art of Noises, Futurist Manifesto</p> <p>Small C., Musicking - The Meanings of Performing and Listening - A Lecture</p>
Work form:	Lectures, group discussions, reading assignment.
Assessment:	<p>Oral exam of 30 minutes comprising of two components:</p> <p>[1] two specific questions on all the provided articles and one general question on the subjects discussed in the class (50%)</p> <p>[2] a presentation, argumentation and critical discussion of an individually chosen article from the provided list (50%).</p> <p>Assessment criteria exam:</p>

	<ul style="list-style-type: none"> <li>• critical judgement</li> <li>• structure of argument</li> <li>• degree of theoretical understanding</li> </ul> <p>Minimum attendance 80%</p> <p>All assessments must be passed in order to pass this course.</p>
Grading system:	Qualifying result
Language:	English
Schedule, time, venue:	September – December 2020
Information:	Adri de Vugt ( <a href="mailto:a.devugt@koncon.nl">a.devugt@koncon.nl</a> )

## NEW MEDIA

Course title:	<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:	A8, A12, B2, B6
Type of course:	Compulsory
Level:	Master II
Duration:	
Prior qualifications/ prerequisites:	
Teachers:	Luc Nijs
Credits:	2 ECTS
Literature:	To be handed out
Work form:	
Assessment:	Minimum attendance 80%

	<p>A final (take home) assignment about the application of technology and theoretical models in your own musical and educational practice.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• Degree of theoretical understanding</li> <li>• Degree of practical application</li> </ul> <p>Both assessments must be passed in order to pass this course.</p>
Grading system:	Pass/Fail
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

Course title:	<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:	<p>At the end of the course, you:</p> <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:	A1, A2, A4, A5, B1, C11, C12
Type of course:	Compulsory
Level:	Master I and master II
Duration:	Weekly lesson 0,5
Prior qualifications/ prerequisites:	
Teachers:	variable
Credits:	12 ECTS per academic year
Literature:	
Work form:	Individual lesson
Assessment:	<p>Public recital at the end of each year.</p> <p>Year 1: 20 – 30 minutes</p> <p>Year 2: 45 minutes</p>

	<p>In both recitals students perform a varied repertoire.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• interpretation and performance</li> <li>• expression</li> <li>• technical skills</li> <li>• communication</li> </ul> <p>In both recitals the communication might include programme explanation, participation of pupils.</p>
Grading system:	Qualifying result
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Adri de Vugt ( <a href="mailto:a.devugt@koncon.nl">a.devugt@koncon.nl</a> )

## IMPROVISATION AND COMPOSITION

Course title:	<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:	A1, A2, A4, A5, A6, B1,B2, B3, C3, C9, C11, C12
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 a group presentation will take place where compositions and improvisations of all student will be performed. Furthermore, a collection of material (bag of tricks) has to handed in.

	<p>Assessment criteria (Quality of compositions):</p> <ul style="list-style-type: none"> <li>• they consist of good opportunities for the group members to improvise.</li> <li>• the compositions are adjusted to the musical skills and possibilities of both the group as an ensemble and the individual members;</li> <li>• they combine original and creative choices and contain free elements, modal approaches or functional harmonies arranging skills.</li> </ul> <p>Assessment criteria (Quality of ensemble work and playing):</p> <ul style="list-style-type: none"> <li>• adequate communication on strategies, expectations, final result, feedback, etc.</li> <li>• musical interaction: timing, pulse feeling, tuning, expression, capable of reacting on basic harmonies.</li> </ul> <p>Assessment criteria (Improvisation):</p> <ul style="list-style-type: none"> <li>• interesting musical choices with an open approach and daring to take risks;</li> <li>• with taking into account basic musical principles and the student's own possibilities.</li> </ul> <p>Assessment criteria (Bag of tricks):</p> <ul style="list-style-type: none"> <li>• musical and creative choices;</li> <li>• based on a good understanding of musical principles;</li> <li>• adequate for the student's own teaching practice.</li> </ul> <p>Minimum attendance 80%.</p> <p>All assessments must be passed in order to pass this course.</p>
Grading system:	Qualifying result
Language:	English
Schedule, time, venue:	September 2021 – June 2022
Information:	Adri de Vugt ( <a href="mailto:a.devugt@koncon.nl">a.devugt@koncon.nl</a> )

## RESEARCH

### RESEARCH METHODOLOGIES IN MUSIC EDUCATION

Course title:	<b>Research Methodologies in Music Education</b>
Osiris course code:	KC-M-ED-RMM
Course content:	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. These issues will be discussed during

	<p>the course, 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, called 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 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 it 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:	A7, A9, A10, B7, B9, C1, C5, C7, C10
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:	<p>Minimum attendance 80% and the following three assignments:</p> <p>1. Introduction to Research in the Arts: Home assignments You will be informed about these assignments by the teacher during the course. For a detailed assessment rubric including the exact assessment criteria for the Home Assignments, see Appendix 1 of this curriculum handbook.</p> <p>2. Introduction to Research in the Arts: A written Research Proposal The requirements for the Research Proposal can be found in the Master of Music Handbook 2021-2022. For a detailed assessment rubric including the exact assessment criteria for the Research Proposal, see Appendix 2 of this curriculum handbook.</p> <p>3. Methodology chapter The methodology chapter of the thesis has to be handed in before the end of June.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• feasibility of research project</li> <li>• clarity of research question and sub-questions</li> <li>• adequate choices in research strategies</li> <li>• clarity of explanation and argumentation research methodology</li> </ul>

	The average of the Introduction to Research assessments must be above 5.5, you must have attended 80% of the classes and the methodology chapter must achieve a pass in order to pass this course. The overall result of the course will be a Pass or Fail.
Grading system:	Home assignments: Numeric Research Proposal: Numeric Methodology chapter: Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Adri de Vugt ( <a href="mailto:a.devugt@koncon.nl">a.devugt@koncon.nl</a> )

## MASTER RESEARCH SEMINAR

Course title:	<b>Master Research Seminar</b>
Osiris course code:	KC-M-ED-MRS
Course content:	This seminar is organised 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 programme 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 practitioner research skills.</li> </ul>
Programme objectives:	A7, A9, A10, B7, B9, C1, C5, C7, C10
Type of course:	Compulsory
Level:	Master I and master II
Duration:	
Prior qualifications/ prerequisites:	
Teachers:	Adri de Vugt, 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:	Poster presentation and participation (100%)  Assessment criteria: <ul style="list-style-type: none"> <li>• participation</li> <li>• presentation</li> <li>• communication (including receiving and giving feedback)</li> </ul>
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

Course title:	<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:	At the end of the research component of the Master of Music programme, you are able to: <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:	A7, A9, A10, B7, B9, C1, C5, C7, C10
Type of course:	Compulsory
Level:	Master I and master II
Duration:	
Prior qualifications/ prerequisites:	-
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.  Year 1: an introduction and a chapter on methodology of the thesis must be handed in. Assessment criteria: <ul style="list-style-type: none"> <li>• clear explanation of the rationale and context of the research project</li> <li>• clear research design.</li> </ul> Year 2: students hand in a thesis and give a public presentation on this. Assessment criteria: <ul style="list-style-type: none"> <li>• the topic should have relevance from a music educational perspective;</li> <li>• 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;</li> <li>• the final presentation should adequately reflect the process that the student has attended for two years.</li> </ul> For a detailed description of the thesis and presentation, see page 11.
Grading system:	Qualifying result
Language:	English
Schedule, time, venue:	
Information:	Adri de Vugt ( <a href="mailto:a.devugt@koncon.nl">a.devugt@koncon.nl</a> )

## PROFESSIONAL INTEGRATION

### TEACHING PLACEMENT

Course title:	<b>Teaching Placement</b>
Osiris course code:	KC-M-ED-ST
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 teaching 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:	A1, A3, A4, A7, A9, A11, A12, A13, B1, B2, B3, B5, B6, B10, C1, C2, C3, C5, C6, C9, C11, C12
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:	Each year: Report of observations and teaching activities and presentation, consisting of: <ul style="list-style-type: none"><li>- lesson observations</li><li>- report of lessons peer teaching</li><li>- 2 videos of your own teaching + report</li><li>- a series of lesson plans</li></ul> Assessment criteria: <ul style="list-style-type: none"><li>• quality of lesson reports and observations</li><li>• degree of critical reflection</li></ul>
Grading system:	Qualifying result
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

Course title:	<b>Management Projects and Portfolio</b>
Osiris course code:	KC-M-ED-PS
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:	A2, C7, C6, C12
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.  Assessment criteria: <ul style="list-style-type: none"> <li>• description of relevant activities which have not been assessed, including non-curricular activities</li> <li>• evaluation of learning progress and professional development</li> <li>• presentation through academic work, accomplishments and other documentation</li> </ul>
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	September 2021 - June 2022
Information:	Adri de Vugt ( <a href="mailto:a.devugt@koncon.nl">a.devugt@koncon.nl</a> )

## ELECTIVES

## MASTER ELECTIVE

	<b>Master Elective</b>
Course content:	<p>The Master Electives provide you with insight into a specific musical subject or practical skill, with a focus on relevant research literature or other source materials and the use of different research methodologies. Not only is there an opportunity to take part in one of the Royal Conservatoire's electives, you may also choose from a range of courses available at Leiden University. You are encouraged to select an elective that is connected to your chosen focus area. The focus 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>You must register for a Master Elective via <a href="#">Osiris</a> in November. Your Master Elective normally takes place in semester two of your first study year.</p> <p>You will find more information about registration and the course descriptions in the Master Electives Handbook (<a href="https://denhaagkabk.sharepoint.com/sites/masterresearch">https://denhaagkabk.sharepoint.com/sites/masterresearch</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 the teacher.
Information:	Roos Leeftang - Coordinator Master Research (r.leeftang@koncon.nl)

## COURSE DESCRIPTIONS MASTER OF MUSIC IN 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

Course title:	<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:	KC-M-KO-KC
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. 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:	2 hours per week (90 minutes)
Prior qualifications/ prerequisites:	
Teachers:	Suzanne Konings, Daniel Salbert, guest teachers
Credits:	9 ECTS per academic year
Literature:	<p>Compulsory literature:</p> <p>Choksy, Lois. 2000. <i>The Kodály Method I – Comprehensive Music Education</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>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>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> <p>Extra:</p> <p>Ádám, Jenő. 1971. <i>Growing in Music with Movable Do</i>. New York: Pannonius Central Service.</p> <p>Choksy, Lois. 1999. <i>The Kodály Method II – Folksong to Masterwork</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>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>
Work form:	Group lesson
Assessment:	<p>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. These are due at the end of each semester.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• showing a detailed understanding of the musical learning process</li> <li>• ability to design music lessons in small and logical steps</li> </ul> <p>Both lesson plans need to be passed in order to pass this course.</p>

Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings (s.konings@koncon.nl)

## REPertoire AND TEACHING PORTFOLIO

Course title:	<b>Repertoire and Teaching Portfolio</b>
Osiris course code:	KC-M-KO-RT
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 to 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>3</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>4</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

<sup>3</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>4</sup> www.kodalyhub.com

Type of course:	Compulsory
Level:	Master I and master II
Duration:	1 hour per week (50 minutes), 4 modules of 10 lessons
Prior qualifications/ prerequisites:	
Teachers:	Daniel Salbert, Anouk Vinders, Tim Tomassen
Credits:	4 ECTS per academic year
Literature:	t.b.a.
Work form:	Group Lesson
Assessment:	<p>Developing and submitting content for database (per semester). This is due at the end of each semester.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• design of your own musical activities using a variety of musical repertoire, games and songs</li> <li>• analysis of the musical and game materials</li> </ul> <p>Both assignments need to be passed in order to pass this course.</p>
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings (s.konings@koncon.nl)

## ARTISTIC DEVELOPMENT AND MUSICIANSHIP SKILLS

### AURAL SKILLS AND MUSIC THEORY

Course title:	<b>Aural Skills and Music Theory</b>
Osiris course code:	KC-M-KO-AM
Course content:	<p>Kodály-based musicianship courses are practice-oriented and place a 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</p>

	<p>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.</p> <p>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:	90 minutes per week
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:	<p>Various assignments: students perform, write and analyse music showing their musicianship skills throughout the course.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• stylistic understanding</li> <li>• melodic, polyphonic, harmonic and analytical hearing</li> <li>• musical imagination</li> <li>• singing in tune</li> <li>• improvisation</li> <li>• music reading</li> <li>• writing skills</li> </ul> <p>Exams take place in January and in June at the end of the semester. Both exams consist of practical work (keyboard harmony, solfège, sing &amp; play) and an analysis presentation on a work by choice.</p>

Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings (s.konings@koncon.nl)

## VOCAL SKILLS

Course title:	<b>Vocal Skills</b>
Osiris course code:	KC-M-KO-SI
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:	Kees-Jan de Koning, Carina Vinke
Credits:	4 ECTS per academic year
Literature:	
Work form:	Individual lesson
Assessment:	Presentation of studied repertoire in ensemble and/or individual singing; and a presentation of activities for singing with children. Presentations will take place at the end of the second semester.  Assessment criteria:

	<ul style="list-style-type: none"> <li>• ability to transfer musical content and musicality by means of your own voice in music teaching situations</li> <li>• awareness and knowledge of the possibilities of children's voices at certain ages</li> </ul>
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings (s.konings@koncon.nl)

## KEYBOARD SKILLS

Course title:	<b>Keyboard Skills</b>
Osiris course code:	KC-M-KO-KS
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. These 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 an audience (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:	piano teachers
Credits:	4 ECTS per academic year
Literature:	Chosen by teacher and student
Work form:	Individual or group lesson with two students
Assessment:	<p>Presentation of studied repertoire in ensemble and/or individual performance. Presentations will take place at the end of the second semester.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• ability to transfer musical content and musicality by means of a keyboard instrument in music teaching situations</li> </ul>

	<ul style="list-style-type: none"> <li>• awareness of the possibilities of using an instrument in a music teaching situation</li> </ul>
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings (s.konings@koncon.nl)

## VOCAL ENSEMBLE SKILLS

Course title:	<b>Vocal Ensemble Skills (incl. ensemble leading skills)</b>
Osiris course code:	KC-M-KO-CH
Course content:	<p>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.</p> <p>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.</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>▪ have a broad knowledge of the musical repertoire;</li> <li>▪ can lead a vocal ensemble, 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:	1 hour per week (60 minutes)
Prior qualifications/ prerequisites:	
Teachers:	Angeliki Ploka, Daniel Salbert
Credits:	6 ECTS per academic year
Literature:	<p>Brouwers, Wilko. 2009. <i>Basiscursus Koordirectie</i>. Annie Bank, Amstelveen.</p> <p>Kardos, Pál. 2005. <i>Intonation and Vocal Training in Choir – Three Studies</i>. Kecskemét: Kodály Institute.</p> <p>Kontra, Zsuzsanna. 1995. <i>Let us Try to Sing Correctly – Training for Singing in Parts</i>. Kecskemét: Kodály Institute.</p>
Work form:	Weekly ensemble singing class
Assessment:	Attendance 90%, ensemble presentation at the end of the 2 <sup>nd</sup> semester. You are expected to contribute independently to the performance.
Grading system:	Pass/Fail
Language:	English

Schedule, time, venue:	See ASIMUT schedule
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

Course title:	<b>Introduction to Research in the Arts</b>
Osiris course code:	KC-M-AL-IRB
Course content:	<p>During the first semester of year one, there will be a series of sessions on research in the arts, compiled by Kathryn Cok, Head of Master Research. The sessions will cover a range of different types of research, giving you the opportunity to discover which type of research is most suitable for you, including an introduction to the nine focus areas we have set up to facilitate the research projects of our Master students:</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>There will also be an exploration of the various methods of documenting and presenting your research, addressing questions such as: 'How do I formulate a viable research question that is close to my own artistic practice?' and 'What sources can I use and where can I find them?'</p> <p>Furthermore, you will receive an introduction to the use of the Research Catalogue through a workshop 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 it to document and present your research.</p> <p>During the course, you will be required to complete assignments incorporating the various research skills and strategies that were discussed during the sessions. In addition, you will present your Research Proposal on the Research Catalogue,</p>

	indicating your plan for undertaking and completing this important element of the Master programme.
Objectives:	At the end of the course, you: <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 an understanding of the skills required to document your research results;</li> <li>▪ are able to demonstrate skills of formulating a research proposal and abstract;</li> <li>▪ are able to document your research 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:	6 meetings during the first semester + 1 workshop Research Catalogue
Prior qualifications/ prerequisites:	-
Teachers:	Kathryn Cok, Casper Schipper and others
Credits:	2 ECTS
Literature:	t.b.a.
Work form:	Seminar, individual study and workshops
Assessment:	1. 6 Home assignments (50%) You will be informed about these assignments by the teacher during the course. For a detailed assessment rubric including the exact assessment criteria for the Home Assignments, see Appendix 1 of this curriculum handbook.  2. A written Research Proposal (50%) The requirements for the Research Proposal can be found in the Master of Music Handbook. For a detailed assessment rubric including the exact assessment criteria for the Research Proposal, see Appendix 2 of this curriculum handbook.  Both assessments must be passed in order to pass this course.
Grading system:	Numeric
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 the teacher.
Information:	Roos Leeftang – Coordinator Master Research (r.leeftang@koncon.nl)

## MASTER CIRCLE

Course title:	<b>Master Circle</b>
Osiris course code:	KC-M-AL-MCB
Course content:	<p>Throughout the two years of the master programme, students will participate in a monthly Master Circle of first- and second-year students, under the guidance of a chairperson who is knowledgeable in the focus area of that circle. At meetings of the Master Circles, students will discuss the progress of their research projects, acquired insights and problems they have encountered with their peers. In addition, circle leaders may host guest lectures from alumni or (guest) professors, as well as provide common assignments and group discussions on topics within the focus area of the circle. There will also be presentation trainings available.</p> <p>From January on, trial presentations for all second-year students will be held in the Master Circles in preparation of the annual Master Research Symposium. You are required to invite your supervisor(s) to this trial presentation. In May, the First Year Research Presentations (short presentations about the progress of the first-year students' Master Projects) will take place in the Master Circles.</p> <p>You will be assigned a Master circle depending on your chosen research area. The Master Circles are based on the following focus 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>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ will be aware of the skills required to successfully communicate the results of your research project;</li> <li>▪ will be aware of how your research relates to the wider context of your chosen focus area and to the professional field;</li> <li>▪ will be able to give and receive feedback and to reflect on your own work.</li> </ul>
Programme objectives:	<p>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</p>
Type of course:	Compulsory
Level:	Master I-II
Duration:	10 sessions throughout the year
Prior qualifications/ Pre-requisites:	-
Teachers:	<p>Depending on focus area.  (Possible circle leaders include Kathryn Cok, Johannes Boer, Bart van Oort, Wieke Karsten, Susan Williams, Renee Jonker, Tony Overwater, Martin Prchal, Anna Scott, Loes Rusch, Adri de Vugt, Suzanne Konings, Patrick van Deurzen, Yvonne Smeets, Marlon Titre, Peter Adriaansz, Yannis Kyriakides)</p>

Credits:	3 ECTS per academic year
Literature:	t.b.a.
Work form:	Group sessions
Assessment:	<p>Master I:</p> <ul style="list-style-type: none"> <li>• Participation</li> <li>• First Year Research Presentation: Prepare a short presentation of 10 minutes on your research so far in which you answer a set of questions. The presentations take place in your Master Circle in May. The set of questions can be found in the Master of Music Handbook.</li> </ul> <p>For a detailed assessment rubric including the exact assessment criteria for the First Year Research Presentation, see Appendix 3 of this curriculum handbook.</p> <p>Master II:</p> <ul style="list-style-type: none"> <li>• Participation, including a trial presentation. The trial presentations take place around January – March. The date will be confirmed by your Master Circle leader.</li> </ul> <p>The Master Circle leader keeps a record of attendance in ASIMUT. You need to attend at least 80% of the circle. Only two absences from the Master circle are permitted per academic year. Absences will only be permitted on the basis of:</p> <ul style="list-style-type: none"> <li>• 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>• A previously scheduled in-school project (but not one organised by the student).</li> <li>• Illness (extended illness must be accompanied by a doctor's note).</li> </ul> <p>Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the Master circle leader <u>before</u> the date in question. Too many absences will lead to substantial additional assignments.</p>
Grading system:	<p>Master I:</p> <ul style="list-style-type: none"> <li>• Participation: Pass/Fail</li> <li>• First Year Research Presentation: Numeric</li> </ul> <p>Master II:</p> <ul style="list-style-type: none"> <li>• Participation, including a trial presentation: Pass/Fail</li> </ul> <p>In the first year, both assessments must be passed in order to pass the first year of the course.</p>
Language:	English / Dutch
Schedule, time, venue:	See ASIMUT schedule
Contact:	Roos Leeftang - Coordinator Master Research (r.leeftang@koncon.nl)

## INDIVIDUAL RESEARCH TRAJECTORY

Course title:	<b>Individual Research Trajectory</b>
Osiris course code:	KC-M-AL-IRT
Course content:	<p>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.</p> <p><b>Individual research and presentation:</b> In order to complete the requirements of the Master of Music programme, you must successfully undertake individual research, and present the findings of this research 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><b>Individual supervising:</b> The curriculum provides that you will have a personal research supervisor from October in the first semester of the first year up to your research presentation in March or April of the second year (15 hours over the entire course of the programme). You will be assigned a research supervisor, who will be knowledgeable in your focus 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>Please read the Master of Music Handbook for more detailed information.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to formulate a clear research question, focus or problem, leading to relevant outcomes for your own practice as well as for the artistic field;</li> <li>▪ are aware of what others have done in this area and are able to relate the research to the field of inquiry, with due regard to the correct use of sources;</li> <li>▪ are able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection;</li> <li>▪ are able to apply a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material.</li> </ul>
Programme objectives:	<p>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</p>
Type of course:	Compulsory
Level:	Master I-II
Duration:	Individual supervision: 15 hours over two years
Prior qualifications/ Pre-requisites:	–
Teachers:	Each student will be assigned a research supervisor selected from a pool consisting of both teachers whose duties also include research supervision, as well as specialised supervisors.
Credits:	Master I: 7 ECTS, Master II: 12 ECTS
Literature:	t.b.a.
Work form:	The individual research supervising will occur on a one to one basis and/or in groups. Students are required to maintain regular contact with supervisors and work independently on their research.

Assessment:	<p>Master I: Individual progress, assessed by your research supervisor. Your supervisor will base their assessment on the following questions:</p> <ol style="list-style-type: none"> <li>1. How would you describe the communication and working relationship between you and the student so far?</li> <li>2. Has the student settled on a viable research topic?</li> <li>3. To what extent does the student show insight into what steps to take in order to answer their research question?</li> <li>4. How would you describe the student's motivation in moving forward at this point in the development of their research?</li> </ol> <p>Master II: Presentation of your project results on the Research Catalogue and during the Master Research Symposium. For a detailed assessment rubric including the exact assessment criteria for the Master Research Presentation, see Appendix 4 of this curriculum handbook.</p> <p>The final presentation of the research is given before a committee of examiners consisting of three or more persons, including:</p> <ol style="list-style-type: none"> <li>1. A chairperson (generally the Head of a Department or the Head of Master Research);</li> <li>2. Your own research supervisor(s);</li> <li>3. If possible, your Master Circle leader;</li> <li>4. If possible, your main 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 I: Pass/Fail Master II: Numeric</p>
Language:	English
Schedule, time, venue:	<p>Individual research supervision takes place based on appointments made between the student and his or her supervisor(s).</p> <p>Please see the Master of Music Handbook for the dates of the Master Research Symposium. A detailed schedule for the research presentation will be communicated via ASIMUT (<a href="https://koncon.asimut.net">https://koncon.asimut.net</a>) at the beginning of 2023. Any changes will be communicated via Asimut (Planning department) and the Coordinator Master Research.</p>
Information:	Roos Leeftang – Coordinator Master Research (r.leeftang@koncon.nl)

## MASTER ELECTIVE

	<b>Master Elective</b>
Course content:	<p>The Master Electives provide you with insight into a specific musical subject or practical skill, with a focus on relevant research literature or other source materials and the use of different research methodologies. Not only is there an opportunity to take part in one of the Royal Conservatoire's electives, you may also choose from a range of courses available at Leiden University. You are encouraged to select an elective that is connected to your chosen focus area. The focus 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>You must register for a Master Elective via <a href="#">Osiris</a> in November. Your Master Elective normally takes place in semester two of your first study year.</p> <p>You will find more information about registration and the course descriptions in the Master Electives Handbook (<a href="https://denhaagkabk.sharepoint.com/sites/masterresearch">https://denhaagkabk.sharepoint.com/sites/masterresearch</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 the teacher.
Information:	Roos Leeftang - Coordinator Master Research (r.leeftang@koncon.nl)

## PROFESSIONAL INTEGRATION

### OBSERVATION AND INTERNSHIP

Course title:	<b>Observation and Internship</b>
Osiris course code:	KC-M-KO-OI
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 Observation and Internship course will supervise the students, and will help prepare and discuss their lesson plans. In this central part of the master programme students will use their learned skills and knowledge in real time and relevant music teaching situations. The students' own, already existing teaching practices will also be taken into account.
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> </ul>

	<ul style="list-style-type: none"> <li>▪ are able to initiate and organise 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:	At least 20 hours of observed lessons and reports on at least 40 hours of own music teaching per year
Prior qualifications/ prerequisites:	
Teachers:	Anne-Christine Wemekamp, Daniel Salbert
Credits:	9 ECTS per academic year
Literature:	
Work form:	Observing and teaching internship lessons
Assessment:	<p>Master I: 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, and are due at the end of the second semester.</p> <p>Master II: Internship in Kathedrale Koorschool Utrecht. Observation and teaching of music lessons and choral rehearsals of groups 5-8. You will be assessed on your 2 days of teaching, depending on the moment in the year when the lessons are taking place.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• application of Kodály philosophy in a teaching situation</li> <li>• design of music lessons</li> <li>• ability to transfer musical content and musicality by means of your own voice, and/or your own instrument</li> <li>• awareness and knowledge of the possibilities of children’s voices repertoire choice and teaching techniques</li> <li>• musicianship and musical leadership skills</li> </ul>
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	
Information:	Suzanne Konings (s.konings@koncon.nl)

## STUDY TOUR

Course title:	<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)

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

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

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

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is able to write a complete, feasible and clearly formulated research plan	The student has written a <b>complete, feasible and clearly formulated</b> research plan	No research plan has been submitted.	The research plan is incomplete, unrealistic and/or unclear.	The research plan is complete, feasible and adequately formulated.	The research plan is complete, feasible and clearly formulated.	The research plan is complete, feasible and clearly formulated, with all elements worked out carefully and in detail.	60%
The student is able to create an innovative research plan, of which the outcomes could be relevant for the student's own practice and the artistic field	The student has created an <b>innovative</b> research plan, of which the outcomes could be <b>relevant</b> for the student's own practice and for the artistic field	No research plan has been delivered or the research plan is not viable.	Very similar research has already been done.	The research offers new elements and is relevant for the student's own practice.	The research is innovative and relevant for the student's own practice as well as for the artistic field.	The research is very innovative and very relevant for the student's own practice as well as for the artistic field.	40%

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

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is able to communicate with their research supervisor about current progress and future planning	The student <b>communicates with their research supervisor</b> about current progress and future planning	Communication is lacking.	Unclear or insufficient communication.	Adequate and regular communication, plan is still in development.	Adequate and regular communication, plan is developed.	Clear and regular communication, plan is strong and fully developed.	10%
The student is able to clearly communicate their engagement with their research during a presentation	The student has clearly communicated their engagement with their research during the <b>presentation</b>	Presentation is unclear and unconvincing.	Unclear communication of engagement during presentation.	Adequate communication of engagement during presentation.	Clear communication of engagement during presentation.	Excellent communication of engagement during presentation.	40%
The student is able to make progress in the execution of their research	The student has made <b>progress</b> in the execution of their research since handing in their Research Proposal	Student has yet to demonstrate any evidence of progress or commitment towards completing their research.	Limited progress and/or student dedication currently evident. Supervisor advice is needed to assist in getting the research back on track.	Sufficient progress is evident and student is working hard, but still requires assistance and/or advice to make research project feasible.	Good progress and development evident, however still work to be done before progress can be considered excellent.	Excellent progress and development evident.	50%

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

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is able to formulate a clear research question, focus or problem, leading to relevant outcomes for the student's own practice as well as for the artistic field	The student has formulated a clear <b>research question, focus or problem,</b> leading to <b>relevant</b> outcomes for the student's own practice and for the artistic field	No clear focus, or relevant questions or problems are formulated.	Inadequate research questions, lack of focus. The relevance for the student's own practice is unclear.	Adequate research focus, questions or problems, with potentially relevant outcomes for the student's own practice.	Good research focus, questions or problems with relevant outcomes for the student's own practice and potential relevance for the artistic field.	Excellent research focus, original questions or problems leading to new knowledge and innovative outcomes that are relevant for the student's own practice as well as for the artistic field.	20%
The student is aware of what others have done in this area and is able to relate the research to the field of inquiry, with due regard to the correct use of sources	The student is <b>aware of what others have done</b> in this area and has related his/her research <b>to the field of inquiry,</b> with due regard for the correct use of sources	The student is unaware of what others have done in this area; no relation with the field of inquiry is mentioned, sources are lacking.	The student has not enough awareness of what others have done in this area; the relation between the research and the field of inquiry is mentioned, but unclear or with inaccurate use of sources.	The student is sufficiently aware of what others have done in this area. Sources are used properly and the relation between this research and the field of inquiry is mentioned, though in an incomplete way.	The student has good awareness of what others have done in this area and has made clear the relation between this research and the field of inquiry; sources are used properly.	The student provides an excellent contextualization and has made the relationship between this research and the field of inquiry very clear, the use of sources complies with academic norms.	20%
The student is able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection	The student has applied <b>research methods</b> adequate to the research focus, questions or problems and based on a <b>dialogue between artistic practice and reflection</b>	No clear choice of research method or plan. No dialogue between artistic practice and reflection.	Inadequate application of research methods, with unclear dialogue between artistic practice and reflection.	Adequate application of research methods, although the dialogue between artistic practice and reflection remains too superficial.	Good application of research methods, based on a convincing dialogue between artistic practice and reflection.	Excellent and creative application of research methods, based on a strong interaction between artistic practice and reflection.	30%

The student is able to apply a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material	The student has applied a form of <b>documentation and presentation</b> that supports the <b>aims and objectives</b> of the research, making use of both <b>verbal/textual and non-verbal artistic material</b>	No description or proper documentation and presentation of the research process and outcomes.	The research process is insufficiently documented and presented; the documentation and presentation do not yet support the aims and objectives of the research.	The research process is sufficiently documented and presented, although the verbal and artistic material are not yet in balance or need improvement to adequately support the aims and objectives of the research.	The research process is documented and presented convincingly, with a good balance between verbal and artistic materials; the documentation and presentation support the aims and objectives of the research.	The research process is documented and presented in a compelling and creative way, with an inspiring dialogue between verbal and artistic materials; the documentation and presentation admirably support the aims and objectives of the research.	30%
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## APPENDIX 5: GRADING SCALES



### GRADING SCALES

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

#### QUALIFYING RESULTS

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

#### NUMERIC RESULTS

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

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

## PARTICIPATION RESULTS

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

## PASS/FAIL

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