Curriculum Handbook
Master of Music – The Musician Educator

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 on 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 our regulations and Curriculum Handbooks. In the event of any regulatory changes regarding assessment, a 'Corona addendum' will be published.

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The Musician Educator is for musicians who want to perform on a high level, understand the underlying mechanisms of the learning process and be able to apply them to their own development as well as to others as highly qualified teachers. This master answers the growing need for innovation in education and recognises the fact that many musicians are combining their performing activities with teaching. The programme is for those musicians who want to develop as a performer and as a teacher.

In this master you will relate theory to practice, develop your musical and artistic expertise and carry out a research project, as well as have an opportunity to teach and be involved in projects in the wider community, such as educational projects of orchestras, musical activities with elderly people or orchestras for kids. Beside your individual instrumental or vocal tuition, the topics you will explore include instrumental and vocal pedagogy, improvisation, performance science, entrepreneurship, and research skills. Within the curriculum there is ample space to design your own learning route. As the groups are kept small you have the unique opportunity to customise the content of some classes. In addition, there is a large offer of electives. You will have your own teaching activities, professional integration trajectory and research project.

The programme caters to the individual, but also addresses a wide range of genres and cultural perspectives. There is an emphasis on collaboration and teamwork (for both students and teachers) as well as opportunities for international exchange.

Graduates will be high-level musicians, expert and innovative teachers, and have a deep knowledge and understanding of the musical learning process. This makes them well equipped for employment in all kinds of settings, including in institutions, academia, entrepreneurial work, and on the stage. The two-year course is aimed at students who have recently completed their first study cycle at a conservatoire, professional musicians who want to develop teaching skills and for experienced teachers who want to enhance their expertise.

MUSICIAN
EDUCATOR
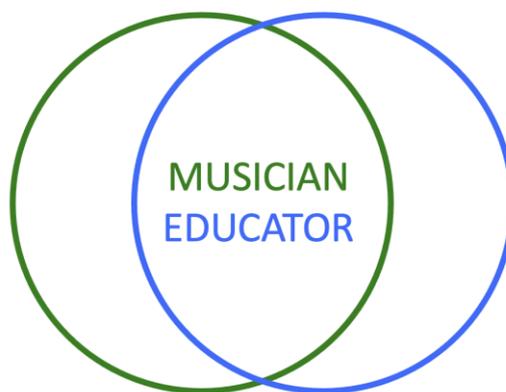
EDUCATIONAL PHILOSOPHY & MAIN CHARACTERISTICS OF THE PROGRAMME

The educational philosophy of this Master programme is dedicated to developing your individual artistic and pedagogical vision, personal growth, inquisitive and entrepreneurial attitude. And it is designed to bring your instrumental or vocal and pedagogical skills at a high qualitative level. To find your place in the professional practice, you are constantly encouraged to make your own choices and develop and carry out your own ideas and plans.

The Royal Conservatoire strives for alumni to become excellent performers, composers or educators, and also professionals who can reflect on their role in society and navigate the complex realities of today's music profession. As part of the curriculum, you will receive individual and group lessons in to aid you in your artistic and pedagogical development, you will conduct research on a topic of your own choice, and you will design and initiate your own professional integration activity. All these elements and activities are closely related and as much as possible integrated. Your recital will include educational elements and relate to your research. Your teaching activities and research are focussed on musical and artistic learning and teaching. Your Master Project encompasses these three domains: artistic educational development, research and professional integration. To help you achieve this integration successfully, you will receive guidance and support from your instrumental/vocal and pedagogy teachers, research supervisor and professional integration coach. Additionally, you will take part in a peer group, in which you can discuss what you are working on. We challenge you to connect all three domains in a way that is meaningful and relevant to you, so that you can find your 'niche' and prepare yourself for the professional practice after you have finished your studies.

The main characteristics of the programme The Musician Educator are that the programme provides expert knowledge, resources, experiences and tools with an emphasis on students' needs as well. The learning environment invites you in your own curiosity, ingenuity and creativity as well as enhance autonomy and a feeling of connectedness to others. In particular the Learning Pods are spaces in the programme that are designed and run by students. We encourage a crossover of instrumental types, genres, and departments.
You are stimulated to follow electives from other departments in the master programme. We have an international collaboration with other institutes through a joint hybrid project with the Kunstuniversität Graz (AT) and LUCA School of Arts (Leuven, BE) and you have opportunities to study abroad through Erasmus exchange programmes.

FOUR PHASES

The curriculum is designed around the principle of the spiralic nature of the learning process – in both the general structure as well as within courses and individual learning experiences.

Each academic year consists of two semesters. The spiral of learning is reflected in the themes of these four semesters.

Semester 1: IDENTITY & VISION
A starting point to development is to 'know yourself'. A good foundation for the study includes self-regulation theory and application as well as workshops on self-assessment. You can explore questions about your own qualities and characteristics as well as 'the musician and teacher you want to be', by:
- Writing and coding your own autobiography of musical learning;

- Collecting, sharing and discussing examples of inspiring musicians, performances and music as well as theoretical concepts on performing and teaching music;
- Develop an understanding of how (your own) expertise is being developed by integrating own experiences, theory and practices;
- Working on long term goals & vision.

At the end of this semester, you have a good idea of their own qualities, their strengths and weaknesses, what is important to you, what inspires you about music and what is important to develop right now.From this standpoint you can decide upon or clarify your research topic.

Semester 2: EXPLORATION

The second phase of the learning process involves having space for exploring skill development, musical expression and teaching. Modules in teaching and performing strategies, practicing and improvisation are based on how to apply theory to your own practice. The tools and insights from the first semester provide the possibility for each student to design a framework that enables effective explorative practices of both performance and teaching.

This exploration is also concerned with the further development of the research project: finding and reading literature, exploratory observations and pre-studies and designing suitable methodologies. In this semester a variety of electives will be offered.

The Royal Conservatoire stimulates students to study abroad as this can help to broaden horizons and expand personal and professional networks. In the frame of Erasmus programmes, students can apply as an exchange student and study for a period at one of our partner institutions.

Semester 3: CONSOLIDATION

In the third phase connections are being made and patterns are being recognised. The final outcomes of your goals become clearer and adjustments can be made so that your goals and intentions for your master trajectory can be steered towards a realistic outcome. The connection between theory and your own experience as well as observations and insights can be understood. Practical modules include a further enhancement of teaching approaches and strategies and their application into practice. Also, practicing performance and applying knowledge about performance preparation and performance anxiety will be addressed in this semester. These practical courses include a teaching placement as well as performing and other educational activities.

The focus in the research is on structuring your information, reviewing and documenting.

Semester 4: COMMUNICATION

The last phase is focusses on presenting outcomes and reflecting not only on the results, but also on the entire learning process; connecting with the original goals from the first semester and taking an eagle eye view on what happened and what was learned.

The emphasis is on sharing, performing and presenting – artistically, as a teacher and as a researcher. As the result of your Master Project, at the Musician Educator Symposium at the end of your studies you will present how you have connected the three domains (artistic educational development, research, and professional integration) in a way that is meaningful and relevant to you. There will be concerts where you are as well playing together with your pupils, teaching demonstrations, research presentation with discussion, etc.

This Curriculum Handbook aims to provide you with all necessary information related to the curriculum and courses of the master's programme The Musician Educator. You will find first an overview followed by descriptions of all courses, including learning goals (called 'objectives'), assessments, and assessment criteria. At the end you will find the overarching programme objectives. We would advise you to also read the Royal Conservatoire's Master of Music Handbook and the Study Guide, which includes the Education and Examination Regulations (EER).

CURRICULUM OVERVIEW

code	The Musician Educator	Year 1	Year 2
	Master of Music 2022-2023		
	Artistic and Pedagogical Development		
KC-M-TME-PVB	Personal Values and Beliefs	2	
KC-M-TME-PML	Principles of Musical Learning and Teaching	3	
KC-M-TME-SPM	Science and Psychology of Music Performance	5	
KC-M-TME-CE	Creativity and Expression		3
KC-M-TME-IVP	Instrumental and Vocal Pedagogy	4	4
KC-M-TME-IVT	Individual Instrumental or Vocal Tuition	15	15
KC-M-TME-IMP	Improvisation	1	2
KC-M-TME-LG	Collaborative Practice	3	
KC-M-TME-LP	Learning Pods	3	3
	Subtotal	**36**	**27**
	Research		
KC-M-AL-IRA	Introduction to Research in the Arts	2	
KC-M-ED-RMM	Research Methodologies in Music Education	1	1
KC-M-AL-MCA	Master Circle	3	3
KC-M-TME-IC&S	International Course & Seminar on Research		3
KC-M-TME-RT	TME Research Trajectory	7	15
	Elective	3	3
	Subtotal	**16**	**25**
	Professional Integration		
KC-M-AL-IPM	Introduction to Project Management	2	
KC-M-TME-PIT	Professional Integration Trajectory	6	8
	Subtotal	**8**	**8**
	Total per year	**60**	**60**
	Total		**120**

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

ARTISTIC AND PEDAGOGICAL DEVELOPMENT

PERSONAL VALUES AND BELIEFS

Course title:	**Personal Values and Beliefs**
Osiris course code:	KC-M-TME-PVB
Course content:	This course sets the main starting points of the master programme: the importance of self-determination and professional self-understanding. According to Deci and Ryan (2018), three basic psychological needs motivate human beings to initiate behaviour and specify essential needs for individual psychological health and well-being. These basic psychological needs are autonomy, competence, and relatedness and their implications for education will be addressed. Another, related, starting point is that teachers perform their job on the basis of both formal training and their personal values and beliefs. Values and beliefs refer to more person-based, idiosyncratic convictions, built up through different career experiences during a lifetime and therefore they are deeply rooted in what teachers think and do. During this course the concepts of professional identity and educational theory will be discussed. You will explore, identify and exchange your personal experiences, values and beliefs regarding your own learning, teaching and performing of music.
Objectives:	At the end of the course, you: ▪ have an understanding of the self-determination theory and its implications for education; ▪ recognise the role and importance of subjective educational theory, the concept of professional self-understanding and how they relate; ▪ are able to identity what your motivation, values and beliefs are regarding music, musical practices and music education.
Programme objectives:	2.A.12, 2.A.15, 2.C.1, 2.C.2, 2.C.5, 2.C.7, 2.C.9, 2.C.15, 2.C.16, 2.C.17, 2.C.18
Type of course:	compulsory
Level:	Master I
Duration:	8 meetings of 90 minutes
Prior qualifications/ prerequisites:	
Teachers:	Adri de Vugt, Susan Williams
Credits:	2 ECTS
Literature:	Biesta, G. (2012) Giving Teaching Back to Education: Responding to the Disappearance of the Teacher, in: Phenomenology & Practice, Volume 6, No. 2, pp. 35-49 Deci, E., Ryan, R. (2000) Self-Determination Theory and the Facilitation of Intrinsic Motivation, Social Development and Well-Being. *American Psychologist 55(1):*68-78 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) Waring, M., Evans, C. (2015) *Understanding Pedagogy. Developing a critical approach to teaching and learning*. London: Routledge

Work form:	Group lesson
Assessment:	Paper (1000 words) describing your subjective educational theory on the basis of how your own values and beliefs regarding music and music education shape and inspire your own music and teaching practices. Assessment criteria: ▪ Level of reflection and personalization of, the theories, concepts presented in the course ▪ Clarity in reasoning and argumentation ▪ Quality of writing and structure Deadline: December 2022
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	September – November 2022
Information:	Adri de Vugt (a.devugt@koncon.nl)

PRINCIPLES OF MUSIC LEARNING AND TEACHING

Course title:	**Principles of Music Learning and Teaching**
Osiris course code:	KC-M-TME-PML
Course content:	This course addresses some of the main 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 and examines what factors make a given learning approach effective. A wide range of perspectives on instrumental and vocal learning will be presented and discussed such as learning theories, potential and talent, environmental influences and characteristics of age, steering of learning and development, one-to-one teaching, etc. A part of the topics to be studied and discussed will be decided by the participants.
Objectives:	At the end of the course, you: ▪ have an understanding of the variety of aims, strategies and approaches in education in general,vocal, and instrumental education in particular; ▪ have knowledge and understanding of concepts of learning and learning theories; ▪ can relate these insights to your own learning and teaching.
Programme objectives:	2.A.12, 2.A.7, 2.A.15, 2.B.1, 2.B.2, 2.B.3, 2.B.8, 2.B.11, 2.B.12, 2.C.1, 2.C.2, 2.C.5, 2.C.7, 2.C.9, 2.C.16, 2.C.17, 2.C.18
Type of course:	compulsory
Level:	Master I
Duration:	10 meetings of 90 minutes
Prior qualifications/ prerequisites:	
Teachers:	Adri de Vugt, Susan Williams
Credits:	3 ECTS
Literature:	Hargreaves, D., Lamont, A. (2017) The psychology of musical development. Cambridge: Cambridge University Press (p. 14 – 57).

	Hout-Wolters, B. van, Simons, RJ, Volet, S. (2000) *Active Learning: Self-directed Learning and Independent Work*. In: Simons, R.J., Linden, J. van der, Duffy, T. (2000*) New Learning*, Kluwer
	McPherson, G., Welch, G. (Eds.) (2018) *Vocal, Instrumental, and Ensemble Learning and Teaching. An Oxford Handbook of Music Education. Volume 3*. Oxford: Oxford University Press
Work form:	Group lessons
Assessment:	Paper (1000 words) describing one or more examples of your own learning or teaching practice that relate to one of the topics that have been presented and discussed during the course. The paper describes how the practical examples relate to theoretical concepts that have been addressed during the course. Assessment criteria (Paper): ▪ degree of theoretical and practical understanding ▪ quality of writing Deadline: March 2023
Grading system:	Qualifying result
Language:	English
Schedule, time, venue:	December 2022 – March 2023
Information:	Adri de Vugt (a.devugt@koncon.nl)

SCIENCE AND PSYCHOLOGY OF MUSIC PERFORMANCE

Course title:	**Science and Psychology of Music Performance**
Osiris course code:	KC-M-TME-SPM
Course content:	This course focuses on specific characteristics of musical learning. Relevant scientific and psychological perspectives are being discussed as well as their practical implications. It will focus on the following topics: motor learning (skill acquisition), music learning and processing, embodied music cognition, performance anxiety and practising. The latter will be addressed more extensively as practising is one of the main learning activities of musicians. The aim of teaching and coaching musicians how to practice is that they will be able to work with goals, are confident and intrinsically motivated and take an exploratory approach to music making. Besides theoretical perspectives, the implications and applications for learning and teaching music will be explored and discussed.
Objectives:	At the end of the course, you: ▪ are able to comprehend literature concerned with theories of musical learning and can explain the essentials; ▪ can identify and explain ways how skill acquisition and embodied learning works in concrete learning and teaching situations; ▪ know how to use and develop effective strategies of musical learning in your own learning and teaching; ▪ have knowledge of methods and strategies that are important for practising; ▪ have experienced your own way of explorative and self-reflective practising;

	▪ are able to apply methods and strategies that include exploration and self-reflection in a teaching context.
Programme objectives:	2.A.4, 2.A.7, 2.A.12, 2.A.13, 2.B.1, 2.B.2, 2.B.3, 2.B.7, 2.B.8, 2.B.10, 2.B.11, 2.B.12, 2.C.1, 2.C.2, 2.C.5, 2.C.7, 2.C.9, 2.C.17, 2.C.18
Type of course:	Compulsory
Level:	Master I
Duration:	10 meetings of 90 minutes + 7 workshops of 120 minutes on teaching practising
Prior qualifications/ prerequisites:	
Teachers:	Susan Williams, Bastiaan van der Waals, Luc Nijs, Suzanne Konings
Credits:	5 ECTS
Literature:	Wulf, G. (2007). *Attention and Motor Skill Learning.* Champaign: Human Kinetics Publishers. Wulf, G. and Mornell, A. (2008). *Insights about practice from the perspective of motor learning: a review.* Music Performance Research, volume 2, 1-25 Davids, K., Button, C. and Bennett, S. (2008). *Dynamics of Skill Acquisition: a constraints-led approach*. Champaign: Human Kinetics Publishers. Thorndike, E.L. (1927). *The law of effect.* American Journal of Psychology, 39, 212-222. Bernstein, N.A. (1967). *The Coordination and Regulation of Movements.* Oxford: Pergamon. Todorov, E. and Jordan, M.I. (2002). *Optimal feedback control as a theory of motor coordination.* Nature, volume 5 no. 11, 1226-1235. Cranenburgh, B. van, (2020) *Van contractie naar actie*. Houten/Diegem: Bohn Stafleu van Loghum. Cranenburgh, dr. B. van (1997). *Neurowetenschappen, een overzicht.* Maarssen: Elsevier/de Tijdstroom.
Work form:	Group lessons
Assessment:	1. Motor Learning Presentation of a practical example of how strategies regarding implicit motor learning can be applied to your own instrument. Assessment criteria (Presentation): ▪ degree of theoretical and practical understanding ▪ clarity of explanation 2. Music learning and processing Paper (1000 words) on how concepts of musical processing can be applied in your own learning or teaching. Assessment criteria (Paper): ▪ degree of theoretical and practical understanding ▪ clarity of explanation 3. Practising & Individual Presentation Assignments after each meeting (done in pairs or groups of 3) must be submitted or presented as well. Final individual presentation of 15-20 minutes. Your presentation must clarify how one of the topics covered during the course can be applied in teaching. Assessment criteria (Individual Presentation): ▪ clarity, relevance and viability of the example

	▪ understanding of the course material ▪ creativity and innovation ▪ quality of presentation June 2023
Grading system:	Qualifying result
Language:	English
Schedule, time, venue:	April – June 2023
Information:	Adri de Vugt (a.devugt@koncon.nl)

CREATIVITY AND EXPRESSION

Course title:	**Creativity and Expression**
Osiris course code:	KC-M-TME-CE
Course content:	Creativity and expression are essential skills and important outcomes of musical learning. Both concepts are very relevant at all levels of musical learning and development. Current insights however show different views and perspectives, including those that are about collaborative creativity. This course follows from the Science of Music Learning course by exploring in more depth how focus on musical intention can affect performance and skill acquisition. Concepts of musical creativity and expression will be addressed from the individual and group musical practice perspectives. Additionally, attention will be drawn to strategies for development and assessment of musical expression and creativity.
Objectives:	At the end of the course, you: ▪ have knowledge and understanding of concepts of creativity and expression; ▪ are able to experience and trust focus on expression and creativity not only during performance but also whilst practicing; ▪ have an understanding of the aims, strategies and approaches in music education that provoke, stimulate and develop both skills; ▪ can apply these concepts in your own learning and teaching.
Programme objectives:	2.A.4, 2.A.7, 2.A.12, 2.A.13, 2.B.1, 2.B.2, 2.B.3, 2.B.6, 2.B.7, 2.B.8, 2.B.11, 2.B.12, 2.C.1, 2.C.2, 2.C.5, 2.C.7, 2.C.9, 2.C.17, 2.C.18
Type of course:	Compulsory
Level:	Master II
Duration:	10 Meetings of 90 minutes
Prior qualifications/ prerequisites:	
Teachers:	t.b.a.
Credits:	3 ECTS
Literature:	
Work form:	Group lessons
Assessment:	t.b.a.
Grading system:	Qualifying result
Language:	English

Schedule, time, venue:	Sep - Nov 2023
Information:	Adri de Vugt (a.devugt@koncon.nl)

INSTRUMENTAL AND VOCAL PEDAGOGY

Course title:	**Instrumental and Vocal Pedagogy**
Osiris course code:	KC-M-TME-IVP
Course content:	This course is about teaching approaches and strategies in instrumental and vocal education and its practical implications. The course includes both skills regarding specific instrument or vocal education in different kinds of settings and more generic teaching approaches and strategies. There will be meetings dedicated to the specific instrumental and vocal pedagogy, depending on your own specialisation, and meetings on general instrumental/vocal pedagogy. Although the content strongly relates to the student's specific needs, in the general meetings six themes and their practical implications will be highlighted: - adaptive teaching and self-directed learning - effective teaching and assessment - enriching learning environments - teaching and learning musically - teaching different students - the teacher – student relationship Alongside the course there will be additional seminars (Impulse Days) in which some of the topics will be addressed more extensively, such as music learning in a digital environment, Dalcroze, and physical awareness. The emphasis in this course is on the practice of instrumental and vocal teaching. Therefore, the course is closely related to the professional integration activities (see Professional Integration Trajectory). The theoretical backgrounds have been addressed in the courses Principles of Music Learning and Teaching, Science and Psychology of Music Performance, and Creativity and Expression.
Objectives:	At the end of the course, you: ▪ have a good understanding of instrumental and vocal learning and teaching both in general and regarding your own instrument/voice. ▪ are able to make informed and imaginative choices from a wide variety of appropriate teaching strategies, approaches, repertoire, exercises and other resources that support, challenge and extend the learner's development in learning to play an instrument or sing; ▪ know how to motivate and facilitate the musical creativity of learners, as well as the skills and confidence they need in order to express and communicate their ideas; ▪ know how to help learners to orientate themselves in the field of music, and find ways of enabling their engagement in order to pursue their own musical interest and goals; ▪ have strategies for planning and evaluating learning activities for learners to progress in their music learning; ▪ know how to communicate with learners about their learning; ▪ have an overview of the current developments in current practices of instrumental and vocal education.

Programme objectives:	2.A.1, 2.A.3, 2.A.4, 2.A.7, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.1, 2.B.2, 2.B.3, 2.B.5, 2.B.6, 2.B.7, 2.B.8, 2.B.10, 2.B.11, 2.B.12, 2.C.1, 2.C.2, 2.C.5, 2.C.7, 2.C.9, 2.C.17, 2.C.18
Type of course:	Compulsory
Level:	Master I - II
Duration:	Both in Master I + II: 18 group meetings of 90 minutes 3 seminars (general courses) of 180 minutes, Weekly individual meetings (instrument or voice specific) of 30 minutes
Prior qualifications/ prerequisites:	
Teachers:	Wieke Karsten, Irma Kort and other teachers related to the student's specialisation
Credits:	Master I: 4 ECTS, Master II: 4 ECTS
Literature:	Hattie, J and Yates, G. (2014). *Visible Learning and the Science of How we Learn.* New York: Routledge. Karsten, W. (2019). *In de muziek: over musiceren, studeren en het brein.* Amsterdam: Amsterdam University Press. Harris, P. (2006). *Improve your teaching.* London: Faber Music. Harris, P. (2008). *Improve your teaching: Teaching beginners*. London: Faber Music. Harris, P. (2012). *The Virtuoso Teacher.* London: Faber Music. Harris, P. (2014) *The Practice Process.* London: Faber Music. Dweck, C. (2012). *Mindset: How you can fulfil your Potential.* London, Robinson.
Work form:	Group lessons, seminars, workshops, individual lessons
Assessment:	Assignments, related to the specific instrument/voice, such as exercises, lessons plans, syllabi, repertoire lists. Presentation (Small Teaching Enhancing Project) on how you have translated a topic that is relevant for your own teaching practice. Assessment criteria (assignments): • degree of pedagogical content knowledge regarding the instrument/voice • well informed choices of appropriate teaching strategies, approaches, repertoire, exercises and other resources • quality of writing and presentation Assessment criteria (presentation): • degree of appropriate strategy • degree of pedagogical understanding • quality of presentation Self- and Peer-assesment is part of the assessment process by using a qualifying rubric and the provision of feedback Master I: June 2023 Master II: June 2024
Grading system:	Qualifying result
Language:	English

Schedule, time, venue:	Master I: Sept 2022 – June 2023; Master II: Sept 2023 – June 2024
Information:	Adri de Vugt (a.devugt@koncon.nl)

INDIVIDUAL INSTRUMENTAL OR VOCAL TUITION

Course title:	**Individual Instrumental or Vocal Tuition**
Osiris course code:	KC-M-TME-IVT
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 their way of teaching. Music teachers need to maintain and develop their musical skills and be flexible in musical repertoire and musical approaches they use in their educational work.
Objectives:	At the end of the course, you: ▪ show you have maintained and/or expanded the musical skills previously acquired; ▪ show that you have musical flexibility and depth which serves as basis for teaching on an excellent level; ▪ are able to give a public musical performance that includes music educational aspects.
Programme objectives:	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.8, 2.A.10, 2.A.12, 2.A.15, 2.B.2, 2.B.3, 2.B.5, 2.B.10, 2.B.12, 2.C.1, 2.C.3, 2.C.8, 2.C.9, 2.C.11, 2.C.14, 2.C.15, 2.C.16, 2.C.17, 2.C.18
Type of course:	Compulsory
Level:	Master I - II
Duration:	60 minutes per week
Prior qualifications/ prerequisites:	
Teachers:	variable
Credits:	Master I: 15 ECTS, Master II: 15 ECTS
Literature:	
Work form:	Individual lessons
Assessment:	Public recital at the end of each year. In the second year your recital is part of the Musician Educator Symposium. In both recitals students perform a varied repertoire and include clear educational elements, for example programme explanation or participation of pupils. Additionally, your recital is part of your Master Project which encompasses the three domains of your master programme: artistic educational development, research and professional integration and can act as a starting point for a professional practice that stretches beyond the duration of your master's programme. In a reflection report that is handed in prior to the recital, you are required to explain how the recital relates to your research and professional integration activities. Duration recital: 30 minutes (Master I) 45 minutes (Master II) Assessment criteria: • Artistry: Identity & authenticity and expressiveness. Having something to say.

	- Musicality: Awareness of musical style and language, phrasing, timing and rhythm. - Technique Sound quality and production, facility, intonation, accuracy. - Performance: Communicative skills, ensemble skills, stage presence. - Learning skills and attitude: Practice methods and strategies, organisation and time management, learning attitude. - Pedagogy and research: Awareness of education and research dimension like focus on particular skills or repertoire, relation to research project, including students Recitals take place in June each year.
Grading system:	Qualifying result
Language:	variable
Schedule, time, venue:	Weekly lessons Sep - June
Information:	Adri de Vugt (a.devugt@koncon.nl)

IMPROVISATION

Course title:	**Improvisation**
Osiris course code:	KC-M-TME-IMP
Course content:	Many musical traditions value creative music making in the form of improvisation. Being able to improvise has a positive effect on a number of aspects of the learner's musical development. It contributes to musical understanding, develops autonomy, motivates, and is broadening ways of music making. The course develops your own creative skills and attitude but also gives tools for applying improvisation in music educational settings. In this course you will develop musical skills that will help you to be a flexible teacher such as playing a countermelody or baseline, improvising a response to what a student plays, or creating a composition that invite students to improvise.
Objectives:	At the end of the course, you: - are able to create musical frameworks (compositions) for the participating musicians in which as many improvisational aspects as possible can be exposed; - can create improvisation exercises and activities for educational settings; - show flexibility and creativity in rearranging existing compositions according to musical settings in different situations; - are able to handle and deal with 'instant composing'; - can deal with the basic principles of modal improvisation, fundamental harmonic improvisation and free improvisation.
Programme objectives:	2.A.1, 2.A.2, 2.A.4, 2.A.5, 2.A.6, 2.A.12, 2.B.2, 2.B.6, 2.C.2, 2.C.4, 2.C.8, 2.C.9, 2.C.16, 2.C.17, 2.C.18
Type of course:	Compulsory
Level:	Master I + II
Duration:	master I: 14 meetings of 90 minutes master II: 18 meetings of 90 minutes
Prior qualifications/ prerequisites:	

Teachers:	Rolf Delfos
Credits:	Master I: 1 ECTS, Master II: 2 ECTS
Literature:	
Work form:	Group lesson
Assessment:	Master I: Group presentation where pieces of improvisations will be performed. Furthermore, a collection of material (bag of tricks) has to be handed in. Assessment criteria Ensemble work and playing: • adequate communication on strategies, expectations, final result, feedback, etc.; • musical interaction: timing, pulse feeling, tuning, expression, capable of reacting on basic harmonies; Bag of tricks: • musical and creative choices; • based on a good understanding of musical principles; • adequate for the student's own teaching practice. Master II: Final presentation of musical frameworks (compositions) and improvisations of all students. Assessment criteria Musical frameworks (compositions): • they consist of good opportunities for the group members to improvise; • the compositions are adjusted to the musical skills and possibilities of both the group as an ensemble and the individual members; • they combine original and creative choices and contain free elements, modal approaches or functional harmonies arranging skills. Improvisation: • interesting musical choices with an open approach and daring to take risks; • with taking into account basic musical principles and the student's own possibilities. Ensemble work and playing: • adequate communication on strategies, expectations, final result, feedback, etc. • musical interaction: timing, pulse feeling, tuning, expression, capable of reacting on basic harmonies. Minimum attendance 80%. All assessments must be passed in order to pass this course. Master I: June 2023 Master II: Februari 2024
Grading system:	Qualifying result
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Adri de Vugt (a.devugt@koncon.nl)

COLLABORATIVE PRACTICE

Course title:	**Collaborative Practice**
Osiris course code:	KC-M-TME-LG
Course content:	A lot of music is created as product of a collaborative practice. We tend to believe that it is the genius of a single individual that creates the kind of works that nowadays form the Western art music canon. But that is not the case. Musicians sitting together singing, plucking a string or beating a drum exploring how the sounds they produce merge is often the root of musical creation. This course introduces the student skills and knowledge necessary to be a competent facilitator of collaborative processes to create music together. NAIP students participate in an internship laboratory and facilitate collaborative practices in an external setting.
Objectives:	At the end of this course, you are able: - to demonstrate an understanding of and capacity for music-based activity in a variety of ensemble performance contexts and in facilitating group creative work both within exclusively musical contexts and in various cross-arts, intercultural and community situations; - to demonstrate skills of leadership in relation to the facilitation of collaborative practices and/or group participation in specialist and non-specialist environments; - to demonstrate effective communication and social skills for working with others on joint projects as well as being able to lead, negotiate with and organise others; - to demonstrate an ability to engage with a variety of musical styles and genres.
Programme objectives:	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.12, 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16, 2.C.16
Type of course:	Compulsory
Level:	Master I
Duration:	12 laboratories and a three-day intensive
Prior qualifications/ prerequisites:	Compulsory for NAIP and TME students. 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, Cristiano Viviani
Credits:	4 ECTS (NAIP students) 3 ECTS (TME students)
Literature:	Small, C. (1996) *Music, Society and Education*. Wesleyan University Press. Renshaw, P. (2010). Engaged Passions: Searches for Quality in Community Contexts. Delft: Eburon Academic Publishers. Frasz & Sidford (2017) Mapping the landscape Helicon Collaborative www.passthesound.org

Work form:	Laboratory, field study, tutorial, individual study
Assessment:	Participation and a written self-reflection focussing on students' experiences in a leading role in the laboratories, submitted at the end of the module. The self-reflection draws on personal learning, peer-feedback and students' own observations of peers leading workshops. Students will address what constitutes quality in facilitating collaborative practices. NAIP students participate in an internship laboratory and facilitate collaborative practices in an external setting and include this in their self-reflective report. Assessment criteria (self-reflective report): • student is able to reflect on the personal learning process in facilitating collaborative creative practices • students describes their own role and style in facilitating collaborative creative practices • student describes what constitutes quality in collaborative practices and what criteria can be applied to do so Both assessments need to be passed in order to pass this course.
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	t.b.a.
Information:	NAIP students: Isa Goldschmeding (i.goldschmeding@koncon.nl) TME students: Adri de Vugt (a.devugt@koncon.nl)

LEARNING PODS

Course title:	**Learning Pods**
Osiris course code:	KC-M-TME-LP
Course content:	The purpose of the Learning Pods is to create learning environments that stimulate your own curiosity, ingenuity, creativity and collaboration. The meetings and activities are designed together with the Learning Pod coach but they are steered by you and your peers yourself. The aim of the Learning Pods is to enhance your skills and/or knowledge, autonomy and feeling of connectedness to others. It encourages a crossover of instrumental types, genres and departments. Examples of themes that students can explore are practice methods, performance preparation, chamber music, cross departmental creative music collaboration or sharing research strategies. Learning Pods consist of around 3 to 5 members. There are regular (weekly) meetings for a period of 6 weeks. The group formulates goals, documents their process and presents outcomes.
Objectives:	At the end of the Learning Pods, you: ▪ have created – together with your peers – learning environments that stimulate and develop your own skills and /or knowledge, curiosity, ingenuity, creativity and collaborative skills; ▪ have learned how to set goals, and execute and monitor strategies for your own learning and that of your peer group;

	▪ have enhanced your competencies, autonomy and your feeling of connectedness to others. ▪ have gained insights into how to work with others and how to design a peer-learning environment.
Programme objectives:	2.A.5, 2.A.7, 2.A.15, 2.B.9, 2.B.12, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.10, 2.C.13, 2.C.16, 2.C.18
Type of course:	Compulsory
Level:	Master I-II
Duration:	2 Learning Pods per year, each Learning Pod consists of 6 meetings of 120 minutes.
Prior qualifications/ prerequisites:	
Coach:	Susan Williams
Credits:	Master I: 3 ECTS, Master II: 3 ECTS
Literature:	
Work form:	Workshops, peerlearning sessions, logbooks, presentation
Assessment:	Report and presentation or performance (where appropriate) at the end of each Learning Pod period. Report includes both individual and group reflection on strategies, collaboration and outcomes. Assessment criteria: • appropriate strategies and approaches • degree and quality of engagement and collaboration • quality of refection • quality of writing, presentation and/or performance Self- and Peer-assessment is part of the assessment process by using a qualifying rubric and the provision of feedback.
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	Master I: October - November 2022 + March – April 2023 Master II: October – November 2023 + March - April 2024
Information:	Adri de Vugt (a.devugt@koncon.nl)

RESEARCH

INTRODUCTION TO RESEARCH IN THE ARTS

Course title:	**Introduction to Research in the Arts**
Osiris course code:	KC-M-AL-IRA
Course content:	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 Master Projects of our Master students:
	1. Art of Interpretation: historically/contextually informed performance practice 2. Instruments & Techniques: instrumental design/techniques/acoustics 3. Music in Public Space: diversity/interculturality/social engagement 4. Creative Practice: improvisation/composition/experimental practice 5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Educational Settings 9. Music Theory & Aural Skills There will also be an exploration of the various methods of documenting and presenting the research component of your Master Project, addressing questions such as: 'How do I formulate a viable research question that is close to my own artistic practice?' and 'What sources can I use and where can I find them?' Furthermore, you will receive an introduction to the use of the Research Catalogue through a workshop by Casper Schipper. The Research Catalogue (www.researchcatalogue.net) is an international online repository for the documentation and publication of artistic research results, which you will use to document and present your research. During the course, you will be required to complete assignments incorporating the various research skills and strategies that were discussed during the sessions. In addition, you will present your Master Project Proposal on the Research Catalogue, demonstrating an understanding of the importance of the three domains of artistic development, research, and professional integration, and indicating your plan for undertaking and completing this important element of the Master programme.
Objectives:	At the end of the course, you: ▪ are able to demonstrate an understanding of what research in the master's programme of the conservatoire comprises; ▪ show an understanding of the use of source material; ▪ show an understanding of the skills required to document your research results; ▪ are able to demonstrate skills for formulating a project proposal and abstract; ▪ are able to document your project process and results on the Research Catalogue.
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 Master Project Proposal (50%) The requirements and deadline for the Master Project Proposal can be found in the Master of Music Handbook. For a detailed assessment rubric including the exact assessment criteria for the Master Project Proposal, see Appendix 2 of this curriculum handbook. **Please note:** You must achieve a pass in all three domains (A: Artistic Development, B: Research, C: Professional Integration) in order to pass this assessment. In case of a reassessment, you only have to resubmit the domain(s) that you have failed the first time. Both assessments must be passed in order to pass this course.
Grading system:	Numeric
Language:	English
Schedule, time, venue:	Via ASIMUT (https://koncon.asimut.net) at the beginning of the school year. Any changes will be communicated via ASIMUT (Planning department) and/or the teacher.
Information:	Roos Leeflang – Coordinator Master Research (r.leeflang@koncon.nl)

RESEARCH METHODOLOGIES IN MUSIC EDUCATION

Course title:	**Research Methodologies in Music Education I & II**
Osiris course code:	KC-MED-RMM
Course content:	In addition to the course Introduction to Research in Arts, there will be a series of meetings focussing on undertaking research in music education each year. The research project you undertake, relates to your own musical and educational practice. Therefore, your research is practice-oriented, e.g., by describing musical processes of learners or your own development as educator, or by designing educational material like exercises for your pupils. Specific strategies and tools that are commonly used in these kinds of research such as observation, self-observation, interviews, or design strategies. These strategies and tools will be discussed and practiced.
Objectives:	At the end of course I, you: ▪ will have an understanding of practitioner's research like action research and design research; ▪ are able to formulate a preliminary research proposal; ▪ can describe in detail your strategies and approaches of data collecting and analysis (methodology);

	▪ can communicate your research plan with others. At the end of course II, you: ▪ can give a clear outline of your research project; ▪ have developed in detail your data collecting and analysis tools; ▪ can present clearly your research project to others.
Programme objectives:	2.A.1, 2.A.3, 2.A.4, 2.A.7, 2.A.9, 2.A.13, 2.A.14, 2.B.1, 2.B.3, 2.B.7, 2.B.8, 2.B.9, 2.B.10, 2.C.1, 2.C.2, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.16, 2.C.17, 2.C.18
Type of course:	Group lesson
Level:	Master I - II
Duration:	6 meetings of 120 minutes
Prior qualifications/ prerequisites:	
Teachers:	Adri de Vugt, Mathias Moors, Susan Williams
Credits:	Master I: 1 ECTS, Master II: 1 ECTS
Literature:	
Work form:	Group lessons, online meetings, seminars
Assessment:	At the end of course I, you deliver a final version of your research plan and a clear description of your methodology (design), covering the following: Research plan: ▪ introduction on theme and focus of the research project; ▪ clear research question and sub-questions ▪ approach ▪ expected outcomes ▪ short theoretical framing ▪ preliminary list of literature Methodology: ▪ nature and characteristics of your research (e.g. action research, mixed method, etc.) and argumentation ▪ clear description of context (who, what, where, when, why) ▪ approach and strategies of data collection ▪ outline approach and strategies of data analysis At the end of course II, you deliver updated versions of the aspects described above with more detailed information on: ▪ structure and content of the theoretical framework; ▪ concrete tools like observation sheets, interview questions, questionnaires; ▪ clear description of ways of analysis of data.
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	Master I: Sept 2022 – June 2023; Master II: Sept 2023 – April 2024
Information:	Adri de Vugt (a.devugt@koncon.nl)

MASTER CIRCLE

Course title:	**Master Circle**
Osiris course code:	KC-M-AL-MCA
Course content:	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. The master circle is the place where the three elements of the Master Project come together and where the Master Project is discussed as a whole. At meetings of the Master Circles, students will discuss the progress of their Master 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. 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 Master Project Presentations (short presentations about the progress of the first-year students' Master Projects) will take place in the Master Circles. You will be assigned a Master Circle depending on your chosen focus area. The Master Circles are based on the following focus areas: 1. Art of Interpretation: historically/contextually informed performance practice 2. Instruments & Techniques: instrumental design/techniques/acoustics 3. Music in Public Space: diversity/interculturality/social engagement 4. Creative Practice: improvisation/composition/experimental practice 5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Educational Settings 9. Music Theory & Aural Skills
Objectives:	At the end of this course, you: ▪ will be aware of the skills required to successfully communicate the results of your Master Project; ▪ will be aware of how your Master Project relates to the wider context of your chosen focus area and to the professional field; ▪ will be able to give and receive feedback and to reflect on your own work.
Programme objectives:	2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14 2.B.7, 2.B.8, 2.B.9 2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14
Type of course:	Compulsory
Level:	Master I-II
Duration:	10 sessions throughout the year
Prior qualifications/ pre-requisites:	-

Teachers:	Depending on 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, Adri de Vugt, Suzanne Konings, Patrick van Deurzen, Yvonne Smeets, Marlon Titre, Loes Rusch, Daan van Aalst, Paul Jeukendrup)
Credits:	3 ECTS per academic year
Literature:	t.b.a.
Work form:	Group sessions
Assessment:	Master I: • Participation • First Year Master Project Presentation: Prepare a short presentation of 10 minutes on your Master Project so far in which you answer a set of questions. The presentations take place in your Master Circle in May. The set of questions can be found in the Master of Music Handbook. For a detailed assessment rubric including the exact assessment criteria for the First Year Master Project Presentation, see Appendix 3 of this curriculum handbook. Master II: • Participation, including a trial presentation. The trial presentations take place around January – March. The date will be confirmed by your Master Circle leader. 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: • An outside concert that was organised prior to you receiving the Master circle schedule (this must be agreed upon with the Master circle leader before the date in question). • A previously scheduled in-school project (but not one organised by the student). • Illness (extended illness must be accompanied by a doctor's note). 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 before the date in question. Too many absences will lead to substantial additional assignments.
Grading system:	Master I: • Participation: Pass/Fail • First Year Master Project Presentation: Numeric Master II: • Participation, including a trial presentation: Pass/Fail In the first year, both assessments must be passed in order to pass the first year of the course.
Language:	English / Dutch
Schedule, time, venue:	See ASIMUT schedule
Contact:	Roos Leeflang - Coordinator Master Research (r.leeflang@koncon.nl) TME students: Adri de Vugt (a.devugt@koncon.nl)

INTERNATIONAL COURSE & SEMINAR ON RESEARCH

Course title:	**International Course & Seminar on Research**
Osiris course code:	KC-M-TME-IC&S

Course content:	This course is in collaboration with the Kunstuniversitat Graz (AT), LUCA School of Arts (BE), and the Royal Conservatoire (NL). It uses a combination of physical and virtual teaching and learning activities.
	The focus of this programme is on Practice based research, in particular Practitioner Research and on collaborative learning in research activities. In this blended intensive project students share their research projects, develop their skills in how to undertake research, how to present and communicate their research and how to give and receive feedback. They gain experience and skills in how to collaborate in research activities.
	
	The project consists of 6 online meetings and one intensive week:
	1. One virtual meeting as an introduction to the intensive week. In this meeting the main aims, content and structure of the project are explained as well as what needs to be prepared for the intensive week.
	2. Intensive week of 5 days to be held at one of the three institutes. It includes:
	  - Poster sessions in which students present, compare and discuss their research activities;
	  - Presentations of current research activities of the participating institutes regarding music education and developing ideas for future collaboration;
	  - Workshops on collaborative work: creating a community, peer-to-peer coaching, dealing with feedback, planning and organisation of teamwork;
	  - Lectures, workshops and pitches on specific tools and strategies regarding research: data collection and analysis, communicating your research;
	  - Discussing and validating tools that students are planning to use in their own research, such as questionaires and observation sheets;
	  - Musical activities: collaborative improvisation, ensemble playing;
	  - Duo and group work on discussing own research projects;
	  - Opportunities for consulting research experts to discuss issues related to own research;
	  - Cultural activities like visiting concerts, city tour;
	3. Series of 5 online meetings.
	Based on the themes and planning that is decided on during the intensive week, a series of 5 online meetings will be organised after the seminar.

Objectives:	At the end of the project, you: ▪ are able to communicate your own research progress to fellow students; ▪ are able to contribute to and give and receive feedback; ▪ have improved your practitioner research skills, in particular regarding data collection and analysis, presenting and validating; ▪ are able to collaborate with others in research activitities; ▪ have become more aware of their self-regulative skills and attitude regarding their own research; ▪ have experienced new music creative practices of music learning and teaching.

Programme objectives:	2.A.1, 2.A.3, 2.A.4, 2.A.7, 2.A.9, 2.A.13, 2.A.14, 2.B.1, 2.B.3, 2.B.7, 2.B.8, 2.B.9, 2.B.10, 2.C.1, 2.C.2, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.16, 2.C.17, 2.C18
Type of course:	Compulsory
Level:	Master II
Duration:	Intensive week (5 days) + 6 online meetings of 120 minutes each
Prior qualifications/ prerequisites:	
Teachers:	Susan Williams, Adri de Vugt, Elizabeth Bucura, Mathias Moors, Thomas De Baets and guest teachers
Credits:	3 ECTS
Literature:	
Work form:	Group lessons
Assessment:	The course is passed on the basis of: ▪ full attendance of the meetings and participation in the intensive week; ▪ fulfilment of tasks and assignments; ▪ degree of collaboration in group work and other activities
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	TBC
Information:	Adri de Vugt (a.devugt@koncon.nl)

TME RESEARCH TRAJECTORY

Course title:	**TME Research Trajectory**
Osiris course code:	KC-M-TME-RT
Course content:	As a rule, your artistic/musical/educational practice will be the point of departure when choosing a topic for your research and when formulating a research question. You are free to choose the theme of your research project, provided that the following criteria are taken into account: • the topic should have relevance from a music educational perspective; • 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; • there is an emphasis on practitioner's research, it strongly relates to your own teaching. Your research project may vary in focus (your own developments as a teacher, your student's progress, the design of exercises, etc.). Your final product can include material in the form of a paper, project or some other form such as video, audio, etc. You will be asked to use the online Research Catalogue to present your research project (www.researchcatalogue.net). **Individual supervision:** The curriculum provides that you will have a personal research supervisor throughout the two years of your studies. You will be

	assigned a research supervisor who will be knowledgeable in your research area.
Objectives:	At the end of the course, you: ▪ 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 and pedagogical field; ▪ are aware of what others have done in this area and are able to relate the research to the field of inquiry, with due regard to the correct use of sources; ▪ are able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic and pedagogical practice and reflection; ▪ are able to apply a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal material.
Programme objectives:	2.A.1, 2.A.3, 2.A.4, 2.A.7, 2.A.9, 2.A.13, 2.A.14, 2.B.1, 2.B.3, 2.B.7, 2.B.8, 2.B.9, 2.B.10, 2.C.1, 2.C.2, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.16, 2.C.17, 2.C.18
Type of course:	Compulsory
Level:	Master I – II
Duration:	Individual supervision: 15 hours over two years
Prior qualifications/ prerequisites:	
Teachers:	Each student will be assigned a research supervisor
Credits:	Master I: 7 ECTS, Master II: 15 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:	Master I: Presentation of research proposal and methodology, assessed by your research supervisor and teachers of the course Research Methodologies in Music Education. Assessment criteria: • clarity of research plan (rationale, research question, approach); • degree of feasibility • quality of presentation Master II: The public final presentation of the research, assessed by a committee of examiners. The presentation will take place during the Musician Educator Symposium. For a detailed assessment rubric including the exact assessment criteria for the Master Research Final Presentation, see Appendix 4 of this curriculum handbook.
Grading system:	Qualifying result
Language:	English
Schedule, time, venue:	Individual research supervision takes place based on appointments made between the student and their supervisor(s).

Information:	Adri de Vugt (a.devugt@koncon.nl)

MASTER ELECTIVE

	Master Elective
Course content:	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: 1. Art of Interpretation: historically/contextually informed performance practice 2. Instruments & Techniques: instrumental design/techniques/acoustics 3. Music in Public Space: diversity/interculturality/social engagement 4. Creative Practice: improvisation/composition/experimental practice 5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Educational Settings 9. Music Theory & Aural Skills You must register for a Master Elective via Osiris in November. Your Master Elective normally takes place in the second semester of each year. You will find more information about registration and the course descriptions in the Master Electives Handbook (https://denhaagkabk.sharepoint.com/sites/masterresearch).
Credits:	3 ECTS per academic year
Schedule, time, venue:	Via ASIMUT (https://koncon.asimut.net) at the beginning of the school year. Any changes will be communicated via ASIMUT (Planning Department) and/or the teacher.
Information:	Roos Leeflang - Coordinator Master Research (r.leeflang@koncon.nl)

PROFESSIONAL INTEGRATION

INTRODUCTION TO PROJECT MANAGEMENT

Course title:	**Introduction to Project Management**
Osiris course code:	KC-M-AL-IPM

Course content:	This module seeks to prepare the students to design their Professional Integration Activity (PIA). They will develop competencies and understanding of the skills required to effectively plan and implement projects and performance events in a variety of contexts. The course consists of five seminars. At the end of this course, students will have written a plan for their Professional Integration Activity (PIA). In these five seminars students will be taught to create the following components that together will form a project plan: how to define and create value, how to define short term and long term goals, how to make a product based planning, how to make a budget, how to make a risk analysis, how to design a prototype/pilot for the PIA and a test for this prototype/pilot and how to communicate your PIA.
Objectives:	At the end of this course, you will be able to: ▪ demonstrate an understanding of a variety of project management topics; ▪ formulate your own professional integration goals; ▪ create a brief description of your professional integration activity (BDPIA)
Programme objectives:	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.9, 2.B.12 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16
Type of course:	Compulsory
Level:	Master I
Duration:	Five seminars of 2 hours
Prior qualifications/ prerequisites:	-
Teachers:	Renee Jonker and others
Credits:	2 ECTS
Literature:	Cutler D. The savvy musician, Helius Press – Pittsburg (ISBN-13: 978-0-9823075-0-2) 2010 Online course reader
Work form:	Seminars, tutorials, assignments
Assessment:	After every seminar you will be given an assignment. There is a total of five assignments (equally weighted): • BDPIA (Brief Description of Professional Integration Activities) • Product Based Planning and Risk Log • Budget • Design of Prototype/Pilot and test • Pitch The BDPIA will become part of the Master Project proposal. Assessment criteria: • Being able to give a clear description of the deliverable of the PIA • Being able to describe short-term and long-term goals of the PIA • Being able to describe the values created by the PIA • Giving evidence of a coherent relation between the three domains of the Master Project (artistic development, research and professional integration) • Creating a budget • Making a product-based planning

	• Designing a pilot/prototype • Formulating a message for a specific receiver and with a specific objective
Grading system:	Numeric
Language:	English
Schedule, time, venue:	Five seminars either on Monday or Wednesday mornings from 10:00 till 12:00 (students can choose on which day they want to attend these five sessions). See ASIMUT schedule for the dates.
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)

PROFESSIONAL INTEGRATION TRAJECTORY

Course title:	**Professional Integration Trajectory**
Osiris course code:	KC-M-TME-PIT
Course content:	Your professional integration trajectory makes up an important part of the curriculum. Here your artistry, musical and pedagogical expertise and reflective attitude are brought together into practice in your profession as musician educator. Your hybrid practice will include observations, teaching activities, performances with educational aspects, or musical project work. Your Professional Integration Trajectory consist of a teaching placement and a Professional Integration Activity (PIA). Teaching placement: Throughout your master programme you will have your own teaching practice. This teaching placement can include teaching at a conservatoire, at a (music) school or music community work. The content of this teaching placement will vary for each student. If you already have a teaching job, then this can be seen as a teaching placement. If not, you will be supported by finding opportunities to teach. In your teaching placement you can apply theories and practical skills learnt during the programme. These teaching activities will also give you possibilities for research activities such as observations, testing and tuning research tools. You will be stipulated to undertake diverse activities as the professional field is multifaceted and musician educators need to be aware of that. Of course, at the same time you will develop your professional expertise with a particular focus. Your teaching activities can be undertaken as an ongoing activity during the two years, but can also be divided in periods of several teaching placements. Professional Integration Activity (PIA): As part of your teaching placement, you are required to further develop and execute your PIA with the help of a professional integration coach. The content of the PIA is defined by yourself and takes the form of a project, initiated and executed by you. The project needs to take place outside the conservatoire. The PIA is part of your Master Project which encompasses the three domains of your master programme: artistic educational development, research and professional integration and can act as a starting point for a professional practice that stretches beyond the duration of your master's programme.
Objectives:	At the end of the course, you:

	- are able to combine your musical artisty with education; - have the musical, creative and pedagogical skills and attitude to create a safe and stimulating learning environment that connects to the needs and possibilities of the learners/participants both as individuals and as a group; - are able to combine your musical artisty with education; - use a wide variety of appropriate teaching approaches, starting points and frameworks both regarding the specific aspects of the instrument/voice and those of education in general; - make well informed and imaginative choices in your teaching that supports the learner's musical learning and engagement; - motivate and facilitate musical learning and creativity of learners/participants, and support their skills and confidence to engage with music; - have ability to analyse and evaluate learning processes, plan and support progression in learning, and communicate this clearly with learners; - can help learners/participants to orientate themselves in the field of music, and find ways of enabling their engagement to pursue their own musical interest and goals; - Initiate activities or projects, and work with others through interaction or collaboration; - have a good knowledge of the variety of music education, including concepts and practices; - are able to reflect on your own professional development as a musician educator.
Programme objectives:	2.A.1, 2.A.2, 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.1, 2.B.2, 2.B.3, 2.B.5, 2.B.6, 2.B.7, 2.B.8, 2.B.10, 2.B.11, 2.B.12, 2.C.1, 2.C.2, 2.C.4, 2.C.5, 2.C.7, 2.C.9, 2.C.10, 2.C.13, 2.C.15, 2.C.16, 2.C.17, 2.C.18
Type of course:	Obligatory
Level:	Master I - II
Duration:	Varying, but normally spread out over the year
Prior qualifications/ prerequisites:	
Teachers:	Irma Kort, Wieke Karsten
Credits:	Master I: 6 ECTS, Master II: 8 ECTS
Literature:	
Work form:	Individual activities and groups work as well
Assessment:	Each year: January: Interim report on Professional Integration Trajectory (looking back and forward). June: Portfolio of activities, including PIA. Your portfolio includes video material, lesson and workshop plans, reports of observations and reflections. Oral exam on discussing this portfolio. Assessment criteria (Portfolio): - quality of activities both artistically and pedagogically - degree of critical evaluation - adequate amount of activities - degree of reflection on professional development

	• quality of writing
Grading system:	Qualifying result
Language:	English
Schedule, time, venue:	Master I + Master II: September 2022/2023 – June 2023/2024
Information:	Adri de Vugt (a.devugt@koncon.nl)

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)[1], 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 The Musician Educator.

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. 2.A.1, 2.B.5, 2.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 – The Musician Educator programme, you:

A. Practical (skills-based) outcomes

2.A.1. Demonstrate the ability to work with music in performance and music teaching contexts at a high professional level, expressing your own artistic and pedagogical concepts and reflecting a well-developed musical and teaching personality.
2.A.2. Evidence craft skills in relation to the repertoire, styles, etc. of your discipline or genre, including creating and/or arranging music for learners with awareness of appropriate stylistic and technical demands
2.A.3. Demonstrate specialist knowledge in relation to your own instrument/voice and music pedagogy, across a range of styles.
2.A.4. Demonstrate ability to create, realise and express your own artistic and teaching concepts, ensuring that any areas of relative weakness in relation to practice, teaching, rehearsal, reading, aural, creative and re-creative skills have been addressed.
2.A.5. Show leadership and facilitate leadership skills in others, in ensemble and other collaborative activities
2.A.6. Demonstrate improvisational fluency in both performance and educational contexts.
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 and teaching practice.
2.A.8. Demonstrate excellent communication skills in performance and teaching settings, including communication with pupils, parents, carers and music specialists.
2.A.9. Exhibit competence in technological utilisation and application.
2.A.10. Take responsibility for the engagement between context, learners, audience and musical material, projecting your ideas fluently and with confidence in a wide variety of settings.
2.A.11. Within the context of the musical learning environment, recognise and identify individual learners needs, and exhibit the ability to differentiate and facilitate activity accordingly.
2.A.12. Engage with a significant level of critical self-reflection in relation to your own personal learning style, skills and strategies.
2.A.13. Evidence ability to translate theoretical knowledge into practical activities and create a motivating, constructive and meaningful learning environment that provokes and enables musical and creative development in others.
2.A.14. Demonstrate sensitivity with regard to the subjects of your research, respecting diversity in the characteristics of individuals and contexts, and considering the ethical dimensions of your work.
2.A.15. In relation to relevant self-identified professional pathways or opportunities, demonstrate understanding of the working field, and identify and formulate strategies for developing engagement with them.

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

B. Theoretical (knowledge-based) outcomes

2.B.1. Demonstrate knowledge of practices, languages, forms, materials, technologies and techniques in music and music education and their associated texts, resources and concepts.
2.B.2. Have knowledge and understanding of teaching strategies, musical styles, genres and traditions and can make informed and imaginative choices in your teaching.
2.B.3. Develop and extend your knowledge of the theoretical contexts in which music is performed, learned and taught.
2.B.5. Develop, execute and evaluate musical activities that are coherent and suitable to a wide range of different contexts.
2.B.6 Exhibit advanced and embodied knowledge of creative processes, and the ability to apply these in a variety of contexts.
2.B.7. Evidence understanding of a range of advanced investigative techniques, enabling the application of selected approaches to develop, frame, research and evaluate ideas, concepts and processes as appropriate within your teaching and artistic practice.
2.B.8. Identify and utilise relevant literature and/or other resources as appropriate to inform your teaching and artistic practice and development in your discipline.
2.B.9. Identify and employ advanced research, study, communication and presentation techniques to develop your expertise.
2.B.10. Utilise specific technologies to enable the creation, dissemination and/or performance of music appropriate to your teaching and artistic practice.
2.B.11. Demonstrate a thorough understanding of pedagogical theories relevant to music education in different educational contexts.
2.B.12. Demonstrate a thorough understanding of the role of the musician in contemporary society, researching, engaging with and reflecting upon specific relevant professional working environments and contexts.

C. Generic outcomes

2.C.1. Exhibit advanced skills in critical thinking and critical awareness.
2.C.2. Demonstrate independence in all aspects of learning, social interaction, and opportunity identification.
2.C.3. Exhibit confidence and competence in the use of a range of communication and social skills as appropriate to context.
2.C.4. Exhibit appropriate leadership, teamwork, negotiation and/or coordination skills, taking account of a variety of artistic and educational contexts.
2.C.5. Evidence ability to integrate knowledge drawn from a variety of contexts or perspectives.
2.C.6. Demonstrate independent thought supported by rational and evidence-based application of knowledge in undertaking tasks that may be:
• extended and complex
• in new or unfamiliar contexts
• based upon incomplete or limited information.
2.C.7. Recognise the interrelationship between theory and practice, and apply such knowledge to underpin and strengthen your own artistic and pedagogical development.
2.C.8. Demonstrate ability and willingness to communicate knowledge and ideas through modes other than notation, performance and/ or other musical outputs (recordings, etc.).
2.C.9. Consistently analyse, interrogate, utilise, and respond creatively and appropriately to verbal and/or written feedback, ideas and impetus from others.
2.C.10. Initiate activities or projects, and work with others through interaction or collaboration.
2.C.11. Exhibit advanced and appropriate public presentation skills in all aspects of your practice and activity.
2.C.13. Engage with individuals and/or groups as appropriate and in relation to both your own, and a wider variety of, cultural contexts.
2.C.14. Engage and share information with specialist and non-specialist musicians, educators and audiences across a broad spectrum of society, demonstrating awareness of individual and/or group reactions to such information and the ability to respond appropriately.
2.C.15. Exhibit confidence in using your own psychological understanding – and your sense of your own wellbeing, and that of others – to underpin decision making in a variety of situations associated with professional practice.

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

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

2.C.18.KC. Exhibit awareness and understanding of your personal values and beliefs and how this inspires and shapes your professional approach and professional development.

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

	Learning objectives	Assessment criteria	Points					%
			1	2	3	4	5	
A – artistic development	The student has developed a vision on their artistic development	The student has clearly formulated a feasible and ambitious **vision** on his/her artistic development	No vision formulated.	Vision is poorly formulated and/or unrealistic.	The vision is adequately formulated and is feasible but moderately ambitious.	Vision is clearly formulated, is feasible and is showing ambition for high achievement.	Vision is very well formulated and is the driving motor for development and high achievement.	33,3%
	The student is able to set goals for their artistic development	The student has set **feasible goals** matching the his/her vision	No goals are set.	Unclear and/or unrealistic goals are set.	Goals set are feasible and match the student's vision.	Goals set are feasible, and match the student's vision very well.	Goals set are feasible, match the student's vision very well and give strong direction to personal development.	33,3%
	The student is able to connect research and professional integration activities to their artistic development	The student has **connected** research and professional integration activities to their artistic development	No connection of research and professional integration activities to student's artistic development.	Poor connection of research and professional integration activities to student's artistic development.	Connection of research and professional integration activities to student's artistic development is clear.	Connection of research and professional integration activities to student's artistic development adds value to one or more domains.	Connection of research and professional integration activities to student's artistic development leads to an outstanding result in one or more domains.	33,4%
B – research	The student is able to write a complete, feasible and clearly formulated research plan	The student has written a **complete, feasible and clearly formulated** research plan	No research plan has been submitted.	The research plan is incomplete, unrealistic and/or unclear.	The research plan is complete, feasible and adequately formulated.	The research plan is complete, feasible and clearly formulated.	The research plan is complete, feasible and clearly formulated, with all elements worked out carefully and in detail.	60%
	The student is able to create an innovative research plan, of which the outcomes could be relevant for	The student has created an **innovative** research plan, of which the outcomes could be	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	The research is innovative and relevant for the student's own	The research is very innovative and very relevant for the student's own practice	40%

	the student's own practice and the artistic field	**relevant** for the student's own practice and for the artistic field			student's own practice.	practice as well as for the artistic field.	as well as for the artistic field.	
C – professional integration	Student is able to describe the PIA and its outcome	The students has given a clear and complete **description of PIA and its outcome**	Missing, incomplete or unclear description of both PIA and outcome.	Missing, incomplete or unclear description of either PIA or outcome.	PIA and outcome are described.	Description of PIA and outcome are clear and complete.	Description of PIA and outcome are clear, complete and appealing.	25%
	Student is able to define ambitious short-term and long-term goals	The student clearly defines **short- and long-term goals** that show ambition	Short-term and long-term goals are not defined.	Short-term and long-term goals are insufficiently defined.	Short-term and long-term goals are sufficiently defined.	Short-term and long-term goals are clearly defined.	Short-term and long-term goals are clearly defined and show ambition.	25%
	Student is able to clearly define substantial value(s) that the PIA will create	**Value(s)** created by the PIA are clearly defined and can be qualified as substantial	Value(s) created by the PIA are not defined.	Value(s) created by the PIA are not clearly defined.	Value(s) created by the PIA are defined.	Value(s) created by the PIA are clearly defined.	Value(s) created by the PIA are clearly defined and can be qualified as substantial.	25%
	Student is able to relate artistic development, research and PIA	Artistic development, research and PIA are coherently **related**	Relation between artistic development, research and PIA is missing.	Relation with one of the three components is missing.	Three components are related.	Three components are well related.	The relation between the three components contributes strongly to the coherence and quality of the Master Project.	25%

Please note: You must achieve a pass in all three domains (A: Artistic Development, B: Research, C: Professional Integration) in order to pass this assessment.

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is able to connect artistic development, research and professional integration	The student has **connected** artistic development, research and professional integration within their Master Project, and **all three domains** are equally present	One or more domains are lacking.	Unequal presence of one or more domains.	Equal presence of the three domains.	Equal presence of the three domains + clear connections between the domains.	Equal presence of the three domains + the connection between the three domains adds value to each of the three domains.	20%
The student is able to communicate with their research supervisor and professional integration coach about current progress and future planning	The student **communicates with their research supervisor and professional integration coach** about current progress and future planning	Communication is lacking.	Unclear or insufficient communication.	Adequate and regular communication, planning is still in development.	Adequate and regular communication, planning is developed.	Clear and regular communication, planning is strong and fully developed.	10%
The student is able to clearly communicate their engagement with their Master Project during a presentation	The student has clearly communicated their engagement with their Master Project during the **presentation**	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.	30%
The student is able to make progress in the execution of their Master Project	The student has made **progress** in the execution of their Master Project since handing in their Master Project Proposal	Student has yet to demonstrate any evidence of progress or commitment towards completing their Master Project.	Limited progress and/or student dedication currently evident. Supervisor/Coach advice is needed to assist in getting the project back on track.	Sufficient progress is evident and student is working hard, but still requires assistance and/or advice to make project feasible.	Good progress and development evident, however still work to be done before progress can be considered excellent.	Excellent progress and development evident with a clear connection between the three domains.	40%

Learning objectives	Assessment criteria	Points				
		1	2	3	4	5
The student is able to formulate a clear research question, focus or problem, leading to relevant outcomes for the student's own practice as well as for the artistic field	The student has formulated a clear **research question, focus or problem,** leading to **relevant** outcomes for the student's own artistic/educational practice	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.
The student is aware of what others have done in this area and is able to relate the research to the field of inquiry, with due regard to the correct use of sources	The student is **aware of what others have done** in this area and has related their research **to the field of inquiry,** with due regard for the correct use of sources	The student is unaware of what others have done in this area; no relation with the field of inquiry is mentioned, sources are lacking.	The student has not enough awareness of what others have done in this area; the relation between the research and the field of inquiry is mentioned, but unclear or with inaccurate use of sources.	The student is sufficiently aware of what others have done in this area. Sources are used properly and the relation between this research and the field of inquiry is mentioned, though in an incomplete way.	The student has good awareness of what others have done in this area and has made clear the relation between this research and the field of inquiry; sources are used properly.	The student provides an excellent contextualization and has defined d the relationship between this research and the field of inquiry very clearly, the use of sources complies with academic norms.

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

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

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

APPENDIX 6: FURTHER READING

If you are interested in further reading or if you would like to have an impression of what kind of material and literature will be used during the programme, see the list below. Please note that this is just a selection of the literaturethat will be used.

Deci, R., Ryan, E. (2018) *Self-Determination Theory: basic psychological needs in motivation, development, and wellness.* Guilford Publications.

Hargreaves, D., Lamont, A. (2017) *The psychology of musical development*. Cambridge: Cambridge University Press.

Klashorst, G.O. van de (2002). *The disposition of the musician.* Amsterdam: Broekmans & van Poppel.

McPherson, G. (Eds.).) (2006), *The Child as Musician,* Oxford University Press.

McPherson. G, Welch, G. (Eds.) (2018) *Vocal, Instrumental and Ensemble Learning and Teaching. An Oxford Handbook of Music Education Vol 3.* Oxford University Press.

Williamon, A (Eds.) (2004) *Musical Excellence,* Oxford University Press.

Williams, S. (2017) *Quality Practice. A Musicians Guide*. Royal Conservatoire & Netzwerk Musikhochschulen, https://www.hfm-detmold.de/fileadmin/lia_hfm_2014/pool/Netzwerk_MuHo_Williams_UEben_manual_EN.pdf

Wulf, G. (2007). *Attention and Motor Skill Learning.* Champaign: Human Kinetics Publishers.

Wulf, G. and Mornell, A. (2008). *Insights about practice from the perspective of motor learning: a review.* Music Performance Research, volume 2, 1-25.