

MASTER OF MUSIC

SPECIALISATION
Instrumental and vocal learning & teaching

STUDY GUIDE ACADEMIC YEAR 2020-2021



Kc Koninklijk
Conservatorium
Royal Conservatoire

Description of the Master of Music, specialisation Instrumental and vocal learning & teaching

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

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

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

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

Learning outcomes Master of Music, specialisation Instrumental and vocal learning & teaching

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

A. Practical (skills-based) outcomes

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

B. Theoretical (knowledge-based) outcomes

- 2.B.1. are able to express your personal values regarding music, musical practices and music education – in particular instrumental/vocal education - which can inspire and shape your professional acting and personal development;
- 2.B.2. Demonstrate sophisticated knowledge of practices, languages, forms, materials, technologies and techniques in music and music education and, as appropriate, related disciplines, and their associated texts, resources and concepts.
- 2.B.3. Have knowledge and understanding of your own role in supporting and/or facilitating instrumental/vocal learning.
- 2.B.4. Appreciate the role, meaning and function of music in people's lives;
- 2.B.5. Have knowledge of a range of resources for teaching and learning and know how to adapt or create materials and/or other tools appropriately.
- 2.B.6. Are able to mark out and recognize core issues in music pedagogy in both theory and practice.
- 2.B.7. Have evidence understanding of a range of investigative techniques, enabling the application of selected approaches to develop, frame, research and evaluate ideas, concepts and processes within the field of instrumental teaching and learning
- 2.B.8. Identify and utilise relevant literature and/or other resources to inform your teaching practice and the development of this.
- 2.B.9. Understand the essentials of practitioner's research and the relevance of reflection and an inquisitive attitude in education.
- 2.B.10. Demonstrate a thorough understanding of the role of the musician and instrumental/vocal teacher in contemporary society, researching, engaging with and reflecting upon specific relevant professional working environments and contexts.

C. Generic outcomes

- 2.C.1. Exhibit sophisticated skills in critical thinking and critical awareness.
- 2.C.2. Demonstrate independence in all aspects of learning, social interaction, and opportunity identification.
- 2.C.3. Exhibit confidence and competence in the use of a range of communication and social skills as appropriate to context.
- 2.C.4. Exhibit appropriate leadership, teamwork, negotiation and/or coordination skills, taking account of a variety of artistic and educational contexts.
- 2.C.5. Evidence ability to integrate knowledge drawn from a variety of contexts or perspectives.
- 2.C.6. Demonstrate independent thought supported by rational and evidence-based application of knowledge in undertaking tasks that may be:
 - extended and complex
 - in new or unfamiliar contexts
 - based upon incomplete or limited information.
- 2.C.7. Recognise the interrelationship between theory and practice, and apply such knowledge to underpin and strengthen your own professional development.
- 2.C.8. Consistently analyse, interrogate, utilise, and respond creatively and appropriately to verbal and/or written feedback, ideas and impetus from others.
- 2.C.9. Initiate activities or projects, and work with others through interaction or collaboration.
- 2.C.10. Exhibit appropriate public presentation skills.
- 2.C.11. Engage with individuals and groups and in relation to both your own, and a wider variety of, cultural contexts.
- 2.C.12. Engage and share information with specialist and non-specialist musicians and audiences across a broad spectrum of society, demonstrating awareness of individual and/or group reactions to such information and the ability to respond appropriately.
- 2.C.13. Exhibit confidence in using your own psychological understanding – and your sense of your own wellbeing, and that of others – to underpin decision making in a variety of situations associated with professional practice.
- 2.C.14. Demonstrate a positive attitude towards, willingness to engage and interest in, on-going (life-long) personal and professional development.

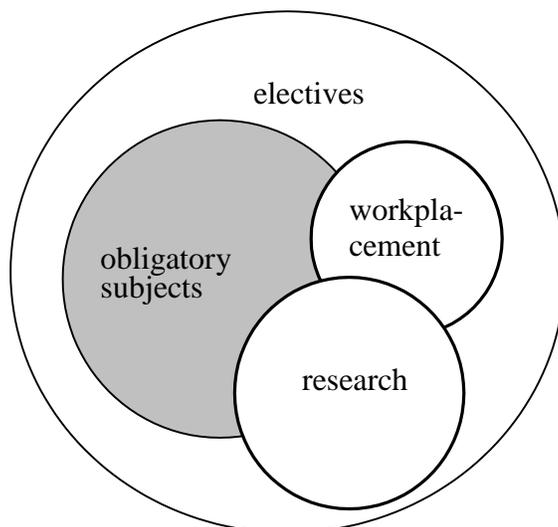
Compatibility to international qualification frameworks

The Master specialisation Instrumental and vocal learning & teaching meets the characteristics of the 2nd cycle of the 'Polifonia/Dublin Descriptors'. During their study students develop own ideas and strategies in the field of music education. They work on a largely self-chosen research topic with a personal dimension. They are asked to apply new ideas and strategies and enhance previously acquired skills, knowledge and musical understanding in practical situations. This means e.g. that they experiment with new approaches or they try to find out whether certain methods and strategies work or not. During their study they sometimes conquer new situations in unfamiliar educational situations and musical practices. Improvisation, composing, leading and guiding creative processes and the teaching of practicing are important elements in the courses on offer.

An important part of their study is to reflect on the practice and policy of education based on literature offered in courses like music pedagogy and philosophy. In these lessons but also during the master circles students learn to argue and discuss. In their presentations, including their final exam, they show to be able to communicate their research findings and conclusions with an audience of specialists and non-specialists.

Contents of the programme

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



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

Obligatory subjects

Music Education Theories

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

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

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

Methodics and Didactics

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

Work placement

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

education, this can be seen – in principle – as a work placement.

Teaching Practising

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

Music Psychology

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

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

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

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

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

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

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

Cultural Philosophy

Professionals in the music education sector need to have insight into the political-social, aesthetic and ethical role of music (education) in contemporary, multicultural society. There should be clarity in the way that arts and music education contributes to content and form of cultural life and the way it is experienced, as well as the way in which education itself is formed by underlying aesthetic, political, economic, social and ideological choices. By means of critical and methodical study of a number of thematically structured texts from (music) philosophy and sociology, students are confronted with a theoretical perspective on music (practice), as well as their abilities as musician/music educator

Leading and Guiding

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

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

Improvisation and composition

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

New Media

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

Artistic and musical development

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

Research

In the current teaching practice it is of importance that professionals are not only capable of working according high standards and protocols, but are also that they are able to reflect on their own working

practices and continuously improve them. These reflective and investigative attitudes are stimulated by research.

Nonetheless, the conducting of research within a professional higher education course (HBO) has an entirely different character to the kind of strictly scientific research done at universities. Research at HBO level is derived from and directed towards professional practice. For example, research can have relevance to the role of the media in instrumental education, on forms of delivery (e.g. group education) or questions as to what the role, position and function of educative performances are within the entirety of the cultural spectrum. Research as a topic within the program, consists of:

- o research and presentation

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

- o Research methodologies in music education

This subject is divided in two courses. One is a general introduction into research, the other one is specifically dedicated to research in music education and practitioner's research. Both courses aim to formulate questions, choosing the correct research tools, and the production of and presentation of research projects. With the skills acquired, the student is in a position to complete a graduation project in the second year of the course.

- o Master research seminar

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

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

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- *Master circle*

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

Management projects and portfolio

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

Overview of subjects

	Year 1	Year 2
Music pedagogy		
- Concepts of instrumental and vocal education	3	
- Musical development and education	1	
- Processes of musical learning	3	
- Capita Selecta		3
Methodics and Didactics	6	6
Workplacement	5	5
Teaching Practising	3	
Music Psychology	3	
Cultural Philosophy		3
Leading and Guiding	3	
new media		2
	27	19
artistic and musical development		
- Individual instrumental or vocal tuition	12	12
- Improvisation and composition	3	3
	15	15
research methodologies in music education		
research methodologies in music education	2,0	
master research seminar	1,0	1,0
research and presentation	8	18
	11	19
management projects and portfolio		
management projects and portfolio	2	2
	2	2
electives		
electives	5	5
Total	60	60

Organisation

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

Entrance requirements

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

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

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

Assessment and final presentation

Assessments takes place in three stages.

First, there are interim assessments. At the end of each trimester the mandatory subjects are tested, either through a written piece of work, an oral presentation, or a short concert including written or verbal explanation prepared from a pedagogical perspective.

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

Thirdly, the end of the course, which is concluded with a final presentation.

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

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

1. the topic should have relevance from a music educational perspective
2. the theme should be to some extent original, i.e. the project should add something new to the actual theories and practices of instrumental/vocal teaching and learning

3. the final presentation should adequately reflect the process that the student has attended for two years.

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

The assessment of the research

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

- **Relevance**
Is the research relevant for the development of the student as a professional music educator?
Is the research relevant for others, e.g. other students, music educators, for the professional field including the academic?
- **Project design and content**
Questions, issues, problems
Is the problem clearly described and is the research question well formulated?
Contextualisation
Is it clear how the research relates to the (educational, cultural, theoretical) state of the art in the field of inquiry and to what others have done in this area?
Methods
Are the chosen methods adequate to answer the questions, issues or problems?
Is the research process sufficiently well described and is it eventual repeatable?
New knowledge, insights, experiences, techniques and/or devices
Does the research support existing knowledge and/or deliver something that we did not know, understand, experience or have?
- **Argumentation, data gathering and analysis, presentation**
Reasoning, writing, documentation
Does the research make a clear case or claim? And do the data and analysis of it support the research question?
Methodology
Information, source material, referencing, language
Is the information accurate, is the handling of source material and the referencing correct, and is the use of English acceptable? In case teaching materials are included, does these meet certain quality criteria of didactics and design?

Public presentation

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

For the assessment the following qualitative descriptions are being used:

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

After the presentation the committee retreats for consultation. They first of all, independently, mark the material and presentation. Then the findings are discussed and a final conclusion follows. The candidate will receive a qualification and feedback in a brief conversation. In the public final presentation the student is given the opportunity to present their study project (work experience and research), after which they will be questioned by the committee, which will consist of the relevant head of department, teachers in music pedagogy and research methodology, an internal teacher involved in the subject and an external expert.

The use of the Research Catalogue

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

The Research Catalogue is:

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

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

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

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

This makes it possible for future generations of master's students to learn from earlier research.

For any questions about the use of the Research Catalogue, please contact Casper Schipper (schipperc@koncon.nl).

Module descriptions

Course title:	Concepts of instrumental and vocal education
Osiris course code:	KC-M-ED-CIVE
Course Content:	This course informs on concepts of, music education in general and instrumental and vocal education in particular. It focuses on various conceptual and practical approaches to teaching and learning music and its implications. First it will be argued that all practices have implicitly theories about music and educational processes. Special attention will be given to the relation between theory and practice, subjective educational theories and the context of musical teaching and learning. Secondly opinions about aims and approaches in instrumental and vocal education and the required competencies of instrumental and vocal teachers will be addressed. Finally, examples of research in instrumental and vocal education will be discussed.
Objectives:	At the end of the course the student: <ul style="list-style-type: none">□ has knowledge of the actual themes and approaches in research of music education□ is able to distinguish different concepts, approaches and aims in music education;□ can find additional information to what has been discussed and present this to others
Type of course:	Elective (Compulsory for students Masterspecialisation Music Education)
Level:	Master
Prerequisites:	
Teachers:	Adri de Vugt; Luc Nijs
Credit points:	3 EC
Literature:	Swanwick, K. (1986) In praise of Theory, does it matter what we think? In: Music, Mind and Education, London: Routledge (pp. 6 – 18) Kelchtermans, G. (2014) Stories Making Sense. Teacher Development from a Narrative-Biographical, in: De Baets, T., Buchborn, T., International Perspectives on Music Education: The Reflective Music Teacher, Innsbruck, Helbling (p. 71 – 83) Bowman, W. (2012) Music's place in education, in: McPherson, G. & Welch, G.: Oxford Handbook of Music Education Vol. 1, Oxford: Oxford University Press, p. 21 – 39 Hallam, S., Bautista, A. (2012) Processes of Instrumental Learning: The Development of Musical Expertise, in: McPherson, G., Welch, G. (Eds.) Oxford Handbook of Music Education. Volume 1. Oxford: Oxford University Press (pp. 658 – 676) Creech, A., Gaunt, H. The Changing Face of Individual Instrumental Tuition: Value, Purpose and Potential, in: McPherson, G., Welch, G. (Eds.) Oxford Handbook of Music Education. Volume 1. Oxford: Oxford University Press (pp. 694 – 711)

Koopman, C.; Smit, N.; Vugt, A. de; Deneer, P.; Ouden, J. den (2007) Focus on practice-relationships between lessons on the primary instrument and individual practice in conservatoire education, in: Music Education Research, 9: 3, 373 – 379

Hennessy, S., Malmberg, I., Niermann, F., de Vugt, A. (2013) Learning Outcomes, Music Teacher Training for Specialists and Generalists, in: A. de Vugt & I. Malmberg, Artistry, European perspectives on music education II, Innsbruck: Helbling (p. 259 – 281)

Work forms: Group lesson
Assessment: Paper + Presentation. Students choose an academic article related to one of the topics that has been discussed during the course. They write a paper with a reflective perspective and prepare a short presentation. Attendance results 80%.
Sort of grading: Pass-Fail
Language: English
Schedule: September – December 2019
Time:
Venue:
Information: a.devugt@koncon.nl

Course title: Musical development and education

Osiris course code: KC-M-ED-MDL

Course Content: This course is introducing concepts of (musical) development and education. It informs on (music) developmental psychological aspects and addresses issues like potential and talent, measurement, influence of parents – peers and teachers, creativity and concepts of musicality. The issues will be discussed in relation to the practice of music education.

Objectives: At the end of the course the student:

- is able to comprehend literature concerned with theories of (musical) development can explain the essentials
- is able connect data derived from observations to the studied literature
- has a theoretical insight in the relevant aspects of musical development and education and the practical implications

Type of course: Compulsory

Level: Master

Prerequisites:

Teachers: Adri de Vugt; Paul Deneer

Credit points: 1 EC

Literature: Penn, H. (2008) Understanding Early Childhood. Issues and controversies. Maidenhead: Open University Press, Maidenhead
Hargreaves, D., Lamont, A. (2017) The psychology of musical development. Cambridge: Cambridge University Press (p. 14 – 57).
G. McPherson (Ed.) The Child as Musician. A Handbook of musical development. Oxford: Oxford University Press
Biesta, G. (2012) Giving Teaching Back to Education: Responding to the Disappearance of the Teacher, in Phenomenology & Practice, Volume 6 (2012),

No. 2, pp. 35 – 49

Work forms: Group lesson

Assessment: At the end of the course a paper (approx. 3 pages) has to be written concerning on of the presented issues and the implications for practice. Criteria include quality of formulation, coherence, accuracy, critical reflection. Attendance results 80%

Sort of grading: Pass- Fail

Language: English

Schedule: January – April 2020

Time:

Venue:

Information: a.devugt@koncon.nl

Course title: Processes of musical learning

Osiris course code: KC-M-ED-MLP

Course Content: This course focusses on the specific characteristics of music learning. Besides a theoretical framework, the practical implications and applications will be discussed. First some general concepts of learning and teaching are discussed. After this two particular aspects of music learning will be addressed: aural learning processes and motoric learning.

Objectives: At the end of the course the student:

- is able to comprehend literature concerned with theories of musical learning and can explain the essentials
- is able connect data derived from observations to the studied literature
- has a theoretical insight in the relevant aspects of musical learning and teaching and the practical implications
- is able to present his/her findings concerned with the studied issues in a a written form

Type of course: Elective (Compulsory for students Masterspecialisation Music Education)

Level: Master

Prerequisites:

Teachers: Adri de Vugt, Suzanne Konings, Bastiaan van der Waals

Credit points: 3 EC

Literature: Hallam, S. (1998) *Instrumental teaching*, Heinemann, Oxford

Hargreaves, D., Miell, D., MacDonald, R. (2012) *Musical imaginations, multidisciplinary perspectives on creativity, performance and perception*

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

Simons, R.J. Linden, J. van der, Duffy, T. (2000) *New learning*, Kluwer

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, dr. B. van and Mulder, dr. Th. (1986). *Van contractie naar actie*. Houten/Diegem: Bohn Stafleu van Loghum.

Cranenburgh, dr. B. van (1997). *Neurowetenschappen, een overzicht*. Maarssen: Elsevier/de Tijdstroom.

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

Work forms:	Group lesson
Assessment:	Presentation of practical examples from teaching and learning practice in relation to the studied literature. Attendance results 80%
Sort of grading:	Pass - Fail
Language:	English
Schedule:	March – June 2020
Time:	
Venue:	
Information:	a.devugt@koncon.nl
Course title:	Music Education: Capita Selecta
Osiris course code:	
Course Content:	This course focusses on particular academic resources that are related to the topics students are researching themselves. The literature to be discussed will be selected on the basis of the research areas where students are working on. Students will thus benefit from the explanation and discussions of articles at the very core of their own research. Furthermore, they will broaden their knowledge in fields that are studied by others or that has not been addressed in previous courses. The course will address as well academic writing and presentation skills.
Objectives:	At the end of the course the student: <ul style="list-style-type: none"> <input type="checkbox"/> is able to comprehend literature on topics within their own research interest and topics researched by fellow students; <input type="checkbox"/> is able to relate presented and discussed articles to their own research; <input type="checkbox"/> is able to present conclusions and discussion points in an oral form.
Type of course:	Compulsory
Level:	Master
Prerequisites:	
Teachers:	Adri de Vugt
Credit points:	3 EC
Literature:	Selection of articles decided on the basis of research areas students are working on.

Work forms: Group lesson
Assessment: Students bring in articles of their own choice and that are relevant for their own research. They prepare both a presentation and a discussion with their peers.
Attendance results 80%
Sort of grading: Pass - Fail
Language: English
Schedule: September 2019 – December 2019
Time:
Venue:
Information: a.devugt@koncon.nl

Course title: Methodics and Didactics

Osiris course code: KC-M-ED-ME

Course Content: This course is contributing to the development of practical knowledge and skills regarding teaching a specific instrument or vocals in different kinds of settings. The content of this course relates to the instrument and/or general music education, depending on the focus of student's study. The topics of the course are chosen to enable the student to specialise into a specific area of music education. The knowledge and skills acquired in the preceding Bachelor stage are both deepened and widened. The content of the course can be adjusted to support the research performed by the student.

Objectives: At the end of the course the student is:

- showing to have a practical knowledge on an advanced level of teaching and learning a specific instrument or musical area
- is able to discuss and share this knowledge on the level of experts
- showing to have an overview of the current workfield of instrumental/musical education and the pedagogical developments which are taking place in it.
- Showing to have knowledge and skills which qualifies the student as a specialist in a specific area of instrumental/musical education.

Type of course: Compulsory

Level: Master

Prerequisites:

Teachers: Wieke Karsten, variable

Credit points: 12 EC (6 EC per year)

Literature:

Work forms: group or individual lesson

Assessment: Report on teaching activities and analysis of three videotaped lessons. Individual and group assignments and presentations on methodical and didactical issues. Attendance results 80%.

Sort of grading: Qualifying results

Language: English

Schedule: September 2019 – June 2020

Time: to be agreed with the teacher

Venue: variable
Information: a.devugt@koncon.nl

Course title: Work placement

Osiris course code: KC-M-ED-ST

Course Content: Becoming a professional music educator or pedagogue means to become able to apply knowledge and skills in a practical context. This context might be a teaching situation such as a school, or a policy or research task at an music or art centre. As some students might already have a professional position, their work placement may be covered by this.

Objectives: During the work placement the student is:

- showing to be able to apply knowledge and skills acquired in their study into practice situations
- showing to act on an advanced/master level
- able to reflect on his/her own profession

Type of course: Compulsory

Level: Master

Prerequisites:

Teachers: variable

Credit points: 10 EC (5 EC per year)

Literature:

Work forms: Depends on the kind of work. This can be classroom teaching, policy development work, individual teaching, carrying out a project, etc.

Assessment: A report on the activities carried out has to be handed in. Depending on the work placement, a representative of the institute concerned might be consulted. Criteria include level of content, practical skills and level of reflection, sufficient amount of hours.

Sort of grading: Qualifying results

Language: English

Schedule: variable

Time: variable

Venue: variable

Information: a.devugt@koncon.nl

Course title: Teaching practising

Osiris course code:

Content: The main activity of a musician is practice. This module focuses on how to teach practising. The seminars consist of information and exercises designed to explore the following topics: mindset and conditions for practising, practice methods and strategies, attentional focus for learning and performance, self-regulated practice and preparing performances. The aim is that the students able to teach young musicians to be able to work with goals, to be confident and intrinsically motivated and to approach practising in an exploratory way. The course will include lectures, exercises and group discussion.

Objectives:	At the end of the course the student: has knowledge of methods and strategies that are important for practising <ul style="list-style-type: none"> □ has experienced his own way of explorative and self-reflective practising; □ is able to apply methods and strategies that include exploration and self-reflection in a teaching context.
Type of course:	Elective (Compulsory for master's students in Music Education)
Level:	
Prerequisites:	maximum 10 students
Teacher:	Susan Williams
Credit points:	3 EC
Literature:	Williams, S. (2017) Quality Practice. A musicians guide. Other materials to be handed out.
Work forms:	Grouplesson, seminars.
Assessment:	Individual application assignments. Attendance results 80%
Sort of grading:	Pass - Fail
Language:	English
Schedule:	September 2018 – May 2019
Time:	
Venue:	
Information:	a.devugt@koncon.nl

Course title: Music Psychology

Osiris course code: In this course several aspects of musical behaviour will be explained and discussed. It will focus on what music psychology says about how music is perceived, memorized, experienced, created or performed. Firstly, the music listener is considered. A human being is born with several musical skills. This innate musicality affords him to enjoy music and implicitly understands music. Through exposure to music in one's own culture, innate skills are developed as very effective and selective skills. We will look at how we perceive musical parameters as loudness and pitch. We will address as well issues of musical cognition like: How do we memorize music? How do we create expectations based on tonality or beat induction? Further, we will discuss how we feel specific emotions when listening to music, or why music has the power to bring us in a specific mood. E.g. why is it that minor chords often evoke a sad mood, compared to major chords that are more experienced as happy sounds?

Secondly, the psychology of playing music is discussed. What is expertise and what is needed to achieve it? What happens in our brain when we learn to play an instrument? Which psychological processes take place simultaneously when we make music? How are we able to play in time and with other musicians? Finally, we will look at the effects and importance of (formal) training and practice.

Objectives: At the end of the course the student:

- has knowledge of the main and actual themes and approaches in music psychology
- is able to explain music psychological processes in both listener and musician
- is able to explain the implications of music psychological processes for music education.

Type of course:	Elective (Compulsory for students Masterspecialisation Music Education)
Level:	Master
Prerequisites:	
Teacher:	Mathias Moors
Credit points:	3 EC
Literature:	Deutsch, D. (2013). <i>The Psychology of Music</i> . San Diego: Academic Press. Hallam, Cross, & Thaut (2008). <i>The Oxford Handbook of Music Psychology</i> . Oxford: Oxford University Press. Hargreaves, D., & Lamont, A. (2017). <i>The Psychology of Musical Development</i> . Cambridge: Cambridge University Press. Honing, H. (2013). <i>Musical Cognition. A Science of Listening</i> . New Brunswick, N.J.: Transaction Publishers. Levitin, D. J. (2006). <i>This Is Your Brain on Music: The Science of a Human Obsession</i> . New York: Dutton. Margulis, E. H. (2013). <i>On Repeat: How Music Plays With The Mind</i> . New York, N.Y.: Oxford University Press. Thompson, W. F. (2009). <i>Music, Thought, and Feeling: Understanding the Psychology of Music</i> . New York, N.Y.: Oxford University Press.
Work forms:	Group lesson
Assessment:	Written examination on knowledge and understanding. Attendance results 80%
Sort of grading:	Pass - Fail
Language:	English
Schedule:	December 2017 – April 2018
Time:	
Venue:	
Information:	a.devugt@koncon.nl

Course title: Cultural Philosophy. Tracing music traditions and their fragmentation in contemporary society.

Osiris course code:

Course Content: As musical barriers are crumbling, we need to enlarge the perspectives through which we look and think about music. It is crucial in our times to perceive music practices in a larger cultural horizon. Professionals in the music sector (composers, performers, educators etc.) therefore need to have insights into the major themes that are debated today in the music field and to understand their underlying ideologies and their political and social implications. In this course students discover how fundamental questions of Aesthetics and Musicology regarding musical meaning reappear in different cultural contexts.

Rarticulated in authenticity, identity ownership, originality, event and gesture, these questions present themselves as: Whose music are you playing? Where does this music happen? Why, for whom and how? We will proceed by means of the introductory reading of: "Music. A very short introduction" (Cook, N.). This text will serve as a platform to deepen our investigation of these questions which will be individually explored and analyzed by reading other relevant literature from contemporary philosophers, musicologists, and art critics. This debate we will allow us to broaden theoretical perspectives on music practice.

Objectives:	At the end of the course the student should: <ul style="list-style-type: none"> □ be able to critically discuss the major themes and understand the dominant positions in the debates on music culture in contemporary society □ have deepened her/his acquaintance with conceptual tools for self-reflection on her/his practice as teacher and performer □ be able to read and disentangle contemporary literature concerned with cultural studies □ have developed a sensibility for interdisciplinary work
Type of course:	Elective (Compulsory for master's students in Music Education)
Level:	Master
Prerequisites:	
Teachers:	Cristiano Viviani, Tom Dommissie
Credit points:	3 EC
Literature:	Adorno, T. W., Horkheimer, M., Dialectic of Enlightenment (Extracts) Benjamin, W., The work of art in the age of mechanical reproduction (Extracts) Cook, N., Music - A very short introduction : Musical Values, Back to Beethoven, A state of Crisis? An Imaginary Object, A Matter of Representation, Music and the Academy Danto, A., From Aesthetics to Art - Criticism and Back Eco, U., The Poetics of the Open Work (Extracts) Goehr, L., The imaginary Museum of Musical Works (Extracts) Kramer, L., Classical Music and its Values Russolo, L., The Art of Noises, Futurist Manifesto Small C., Musicking - The Meanings of Performing and Listening - A Lecture
Work forms:	Lectures, group discussions, reading assignment.
Assessment:	Oral exam of 30 minutes comprising of two components [1] two specific questions on all the provided articles & one general question on the subjects discussed in the class (50%) [2] a presentation, argumentation and critical discussion of an individually chosen article from the provided list (50%). Attendance results 80%.
Sort of grading:	Qualification
Language:	English
Schedule:	September – December
Time:	
Venue:	variable
Information:	a.devugt@koncon.nl

Course title: Leading and Guiding

Osiris course code:

Course Content:

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

Voice, body and percussion work; coordination and communication;
Improvisation as a group, generic activity; developing your own musical voice within the group; organically building on the ideas of peer group members;
Group composition skills; conceiving and creating ideas within a collaborative environment;

The psychology of leadership; the different levels of facilitating and guiding within a team; leading and being lead.

Objectives:

At the end of the course the student is 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, within exclusively musical contexts and in cross-arts and community situations
- demonstrate skills of leadership and an authentic musical voice in relation to the facilitation of ensemble and/or group participation in specialist and non-specialist environments
- through the use of their imagination, intuition and emotional understanding, to demonstrate an ability to make decisions in a variety of contexts and situations
- demonstrate effective communication and social skills for working with others on joint projects as well as being able to lead, negotiate with and organize others
- take a supporting/guiding role as well as a leadership role within collaborative ensemble activities
- demonstrate an ability to engage with a variety of musical styles and genres, and use improvisation as a tool in creative workshop settings.
- engage with the wider creative world and to translate non-musical ideas into music making contexts
- continuously renew and develop their knowledge of relevant music workshop material as well as skills such as rehearsing, practicing and interpreting

Type of course:

Compulsory

Level:

Master

Prerequisites:

Teachers:

Renee Jonker, guest teachers

Credit points:

3 EC

Literature:

Animarts, 'The Art of Animateur: An investigation into the skills and insights required of artists to work effectively in schools and communities', London

International Festival of Theatre, 2003.
 Green, L., 'How popular musicians learn: A way ahead for Music Education', Ashgate, 2002.
 Odam, G., N. Bannan, 'Lifelong Learning for Musicians: The place of mentoring', Prince Claus Conservatoire and Royal Conservatoire The Hague, 2005.
 Robinson, K., 'Out of our minds – Learning to be a Creative', Capstone – Oxford, 2001.
 Small, C., 'Music, Society and Education', Wesleyan University Press, 1996.
 Booth E., 'The Music Teaching Artist's Bible', Oxford University Press New York, 2009.

Work forms: Laboratory, projects settings, creative workshops, individual study
 Assessment: Attendance results (80%) + Assessment methods may vary and could include end of term peer-assessment based on filmed footage of the students leading and guiding fellow students in laboratory sessions, as well as a written selfreflection, submitted at the end of the module, which draws on personal learning and peer feedback.

Sort of grading: Pass- Fail
 Language: English
 Schedule: September – November 2019
 Time: t.b.a.
 Venue: t.b.a.
 Information: a.devugt@koncon.nl

Course title: New Media

Osiris course code: KC-M-ED-NM

Course Content: New media have brought fundamental changes in music and musical practice in the last few decades. Computers, iPods, the use of technology in performances, and the changing sounds in our very environment have lead to adaptations in musical behaviour as much with creators and performers as with consumers. New generations are familiarizing themselves with music and technology at a much faster rate then those who provide their education. This development means that we have to adjust our view of music education, and have to acquire additional skills. But technologies are not only tools. They can as well help to rethink shape theories and practices of music education.

Objectives: At the end of the course the student:

- has an understanding of media devices and technology and their use
- has an understanding of the various software applications and their use in musical context
- has gained 'hands on' experience via exercises with music software
- has developed a deeper insight in what New Media and technology is and how they might use it in their own teachings as well as performances.

Type of course: Compulsory

Level: Master

Prerequisites:

Teachers: Luc Nijs
Credit points: 1,5 EC
Literature: to be handed out
Work forms: group lesson
Assessment: During the meetings practical assignments has to be carried out. In a final assignment students prove to be able to apply skills and knowledge which has been offered during the course. Attendance results 80%
Sort of grading: Qualifying results
Language: English
Schedule: January – February 2020
Time:
Venue:
Information: a.devugt@koncon.nl

Course title: Artistic and musical development

Osiris course code: KC-M-ED-AO

Course Content: To teach music musically means that teachers need to have high musical skill and understand subject matter deeply and flexibly so they can stimulate, inspire and support students' musical learning. Furthermore their musical expertise should be clearly visible in the way of teaching. Music teachers need to maintain and develop their musical skills and be flexible in musical repertoire and musical approaches they use in their educational work.

Objectives: At the end of the course the student is:

- showing to have maintained and/or expanded the musical skills previously acquired
- showing to have musical flexibility and depth which serves as basis for teaching on an excellent level
- is able to give a public musical performance that includes music educational aspects.

Type of course: Compulsory

Level: Master

Prerequisites:

Teachers: variable

Credit points: 24 EC (12 EC per year)

Literature:

Work forms: individual lesson

Assessment: The student gives a recital at the end of each year. This recital, in the second year open to public, is showing the musical and artistic expertise. However, it should include educational elements such as communication with the audience, including pupils, repertoire or skills that reflect e.g. related to the research project.

Sort of grading: Qualifying results

Language: English

Schedule: 0,5 LE based on a weekly lesson

Time: variable

Venue: variable
Information: a.devugt@koncon.nl

Course title: Improvisation and composition

Osiris course code: KC-M-ED-IC

Course Content: This course is contributing to artistic and musical development. It focuses on music creative processes like improvising and composing. The course develops the students own creative skills and attitude but gives tools for working on creative processes in music educational settings as well.

Objectives: At the end of the course the student is:

- showing the result of the process by composing a small framework for the group in which as many improvisational aspects as possible can be exposed.
- able to create compositions for educational settings
- able to show flexibility and creativity to rearrange existing compositions according to the musical setting in different situations
- able to handle and deal with 'instant composing'
- Can deal with the basic principles of modal improvisation, fundamental harmonic improvisation and free improvisation.

Type of course: Compulsory

Level: Master

Prerequisites:

Teachers: Rolf Delfos, Cristiano Viviani

Credit points: 6 EC

Literature:

Work forms: group lesson

Assessment: At the end of each year students present as a group their compositions and improvisations in a recital. The assessment includes criteria relating to group work, process, creativity, application of basic principles. Furthermore, students present a collection of material (bag of tricks). Attendance results 80%

Sort of grading: Qualifying results

Language: English

Schedule: September 2019 – June 2020

Time:

Venue:

Information: a.devugt@koncon.nl

Course title: Research Methodologies in Music Education

Osiris course code: KC-M-ED-RMM

Course Content: This course introduces the student to the phenomenon of 'research' in the master programme. This research is strongly connected to the main subject of the student. The research questions derive from the student's musical and educational practice, the research method is practice-oriented, e.g. by action research describing the development as a reflective music educator or by the development of educational material. During the course there will be

discussed these issues, in order to prepare the student to develop his or her own research project in the master programme.

Next to this course there will be a series of lectures on research in the arts, Introduction to Research in the Arts. The lectures will cover a range of different types of research, giving students the opportunity to discover which type of research is most suitable, as well as introducing to the various methods of documenting and presenting research. Furthermore, students will receive an introduction to the use of the Research Catalogue through a series of workshops. The Research Catalogue is an international database for the documentation and publication of artistic research, and is used to document and present research.

Objectives:

Students should be able:

- To demonstrate an understanding of what research in the master programme of the conservatoire comprises within a music educational dimension;
- To demonstrate skills of formulating a preliminary research proposal.

Type of course:

Compulsory

Level:

Master

Teachers:

Mathias Moors, Kathryn Cock, Paul Craenen, Caspar Schippers

Credit points:

1,5 EC

Literature:

Relevant literature will be distributed during the course

Work forms:

Seminar and individual study

Assessment:

Attendance results (80%) and reporting on the progress of designing the research. In January (1st year) a written research proposal has to be handed in. By the end of June (1st year) the methodology chapter of the thesis has to be handed in.

Type of grading:

Pass-fail

Language:

English

Schedule: Time:

Venue:

Royal Conservatoire

Information:

Adri de Vugt: a.devugt@koncon.nl

Course title:

Music Education Seminar

Osiris course code:

KC-M-ED-MRS

Course Content:

This seminar is organized by the Master programs in Music Education of the Royal Conservatoire and LUCA School of Arts (Leuven, BE) and focuses on 'Practitioner Research in Music Education'. Practitioner research is used as an umbrella term for research-based activities undertaken that implies that practitioners develop (their own) practice by doing research. It also aims at "improving rather than proving" as an approach to research. It is not simply about checking what works, a good research methodology is of great importance. Students of both institutes meet to exchange and reflect on practitioner research in music education, both regarding instrumental and vocal teaching as music education in schools. They will present

their progress in their own research and will give each other feedback. The seminar takes place at LUCA School of Arts, Leuven and will be led by Adri de Vugt and Mathias Moors. There will be also other teachers from both institutes be involved. There is as well a central role for a special guest teacher, often a well-known expert in the field of music education. The program includes musical activities as well.

Objectives:

Students should be able to:

- To communicate their own research progress to fellow students;
- Contribute to and give feedback on the research strategies of fellow students
- Improve their practitioners research skills

Type of course:

Compulsory

Level:

Master

Teachers:

Adri de Vugt, Gary McPherson, Matthias Moors

Credit points:

1,5 EC

Literature:

Relevant literature will be distributed prior to the seminar

Work forms:

Seminar and individual study

Assessment:

Attendance results (100%)

Type of grading:

Pass-fail

Language:

English

Schedule:

Time:

Venue:

Royal Conservatoire, The Hague

Information:

Adri de Vugt: a.devugt@koncon.nl

Course title:

Research and Presentation

Osiris course code:

KC-M-ED-OP

Course Content:

There are three stages in the research element of the Master of Music programme:

1. Becoming aware of the problem to be addressed and being able to clearly formulate the research question.
2. Developing a research project and selecting a research method.
3. Presenting the results of the research to an interested audience, having chosen an appropriate form of presentation and documentation.

Students must write and develop their personal research proposal/research project as soon as possible in the first semester of the first year of the Master programme in consultation with the teacher of their principal subject and the study supervisors (the personal research coach, leaders of the Master Circle). Each of these research projects is concluded and evaluated in its own particular way, but the results of the research must be in some way measurable and the content and level of the research must be capable of assessment. To this end the research components of the Master of Music programme requires the participation in the following three activities:

Individual coaching: The curriculum provides that every individual student will

have a personal research coach for the length of his or her study, beginning from the first year. Students are in principle coached by a teacher with expertise in doing research but they are as well supported by other teachers with specific expertise e.g. in the field of instrumental methodics. Each student has 15 minutes a week, or 60 minutes a month, for personal instruction by the research coach. This represents 15 hours of individual coaching, including preparation, over the entire course of the programme. The method and frequency of coaching is entirely up to the coach and the students, and will differ from one individual to another.

Master Circle: Every month a Master Circle of first and second-year students meet under the chairmanship of the coordinator of a department. At meetings of the Master Circles the participants discuss the research projects and their progression.

Individual research and presentation: In order to complete the requirements of the Master of Music programme, each student must successfully undertake an individual research project, and present the findings of this project in a public research presentation as their final exam.

Objectives:	At the end of the research component of the Master of Music programme, students should be able to: <ul style="list-style-type: none"> <input type="checkbox"/> Develop a deeper understanding of and insight into theory and practice of music education. <input type="checkbox"/> Act as reflective practitioners in the field of music education with an awareness and capability of teaching music musically and artistically. <input type="checkbox"/> Increase, through the findings of their research, their understanding of the professional environment, and of their own opportunities and possibilities. <input type="checkbox"/> Present the result of their research project to specialist and non-specialist audiences.
Type of course:	Compulsory
Level:	Master
Prerequisites:	Successful completion of the Bachelor degree with adequate artistic and playing level, and a realistic study plan, the so-called Master Plan. Both students from inside and outside the Royal Conservatoire must pass an entrance exam including an intake interview, demonstrating their insight and motivation for the chosen study and associated elements of the curriculum. In addition a recital is included for students from outside.
Teachers:	Each student will be assigned a research coach and a place in a Master Circle depending on their particular research topic and/or study programme.
Credit points:	Year 1: 11 EC. Year 2: 19,5 EC.
Literature:	t.b.a.
Work forms:	The individual research coaching will occur on a one to one basis. The Master Circle meetings will take place in the form of a group lesson.
Assessment:	Active participation in and 80% attendance of the Master Circle meetings, regular contact with the assigned research coach. At the presentation, all students are required to demonstrate the following points:

	<ul style="list-style-type: none"> <input type="checkbox"/> The relevance of the research for the professional practice of the student. Internal consistency and structure of the presentation. <input type="checkbox"/> The relationship between the research process and the final presentation. <input type="checkbox"/> The accuracy of the information presented. <input type="checkbox"/> The correct handling of the source material. <input type="checkbox"/> A critical approach.
Type of grading:	Qualitative results (excellent, very good, good, more than sufficient, sufficient, insufficient, not present)
Language:	English
Schedule:	
Time:	
Venue:	
Information:	Adri de Vugt: a.devugt@koncon.nl

Course title: management projects and portfolio

Osiris course code:

Course Content: A student portfolio is a compilation of academic work and other educational material assembled for the purpose of evaluating coursework quality, learning progress, and academic achievement; helping students reflect on their academic goals and progress as learners; and creating a lasting archive of academic work products, accomplishments, and other documentation. Portfolios come in many forms, from printed documentation to online digital archives or student-created websites, and can include content such as student-created videos, teaching material and powerpoint presentation.

Objectives: With the portfolio the student:

- is describing all the relevant activities that have not been assessed in the frame of the set curriculum. It might include extra curricular activities.
- is evaluating his/her own learning progress and professional development;
- presents him/herself by academic work products, accomplishments, and other documentation

Type of course:	Compulsory
Level:	Master
Prerequisites:	
Teachers:	no
Credit points:	4 EC (2 EC per year)
Literature:	
Work forms:	individual work
Assessment:	At the end of each year the student hands in his or her portfolio. The material should meet the objectives as described above.
Sort of grading:	Pass/Fail
Language:	English

Schedule:

September 2019 – June 2020

